U&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME 17, NUMBER 4, FALL 1990. $5.00 U.S. $9.00 AUD

Primo Angeli

Bascove

Felix Beltran

Ken Cato

Art Chantry Paul Davis Rod Dyer David Kennedy McRay Magleby Clement Mok

CELEBRATING DESIGN: 20 YEARS, 20 DESIGNERS

Josef Müller-Brockmann

Woody Pirtle

Dan Reisinger

Forrest Richardson

Paula Scher

Erik Spiekermann

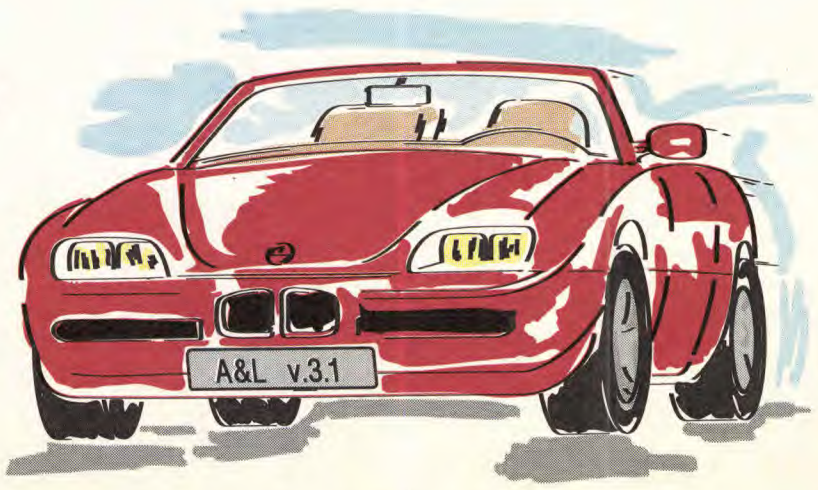
Henry Steiner Bradbury Thompson Michael Vanderbyl Hermann Zapf

From Paris to Main Stre

et, USA.

1991

ZOOM!



From Paris to Main Street, U.S.A., the challenge facing every graphic designer has been to balance the art and type elements within the same piece. Historically, achieving the balance was difficult, primarily because type could not be easily manipulated as a graphic element. Making changes to type was a tedious effort that took hours, reducing the opportunity or inclination of the graphic artist to experiment.

The introduction of computer-aided design workstations helped graphic designers in the production of artwork; graphic elements could be experimented upon — sized, stretched, colored, and incorporated or abandoned — in seconds. But type was still relatively intractable. Individual letterforms might be "edited;" characters, words, and phrases could be stretched or condensed; and some design programs allowed text to be bound to a path. But the CAD workstations were expensive and intimidating.

With the advent of the Macintosh and the introduction of Microsoft Windows for IBM computers, graphic designers now have a choice of powerful and affordable tools that can handle complex design problems. Advanced features such as Warp allow users of *Arts & Letters* to fit text to a shape or curved surface. The time-consuming task of freeforming and editing individual characters is eliminated. Just a few simple steps and the designer can create special effects in seconds that used to take hours.

Warp allows graphic designers to integrate the fifty outline typefaces of *Arts & Letters* into the total design, or turn the type into the design itself.

Not that *Arts & Letters* has neglected art for letters. Warping can transform the image of an airliner as easily as it can bend a line of type. And *Arts & Letters* still offers an array of powerful drawing and editing tools, 15,000 pieces of clip art, automatic blending, hole cutting, clipping masks, gradient fills and other sophisticated features. Import-export screen capture features let the designer combine *Arts & Letters* with a vast number of other applications, and Windows output drivers allow printing to film recorders, plotters, laser printers, high-resolution imagesetters, and other devices.

Now, from Paris to Main Street U.S.A., from Stockholm to Tokyo, *Arts & Letters* gives graphic designers the perfect balance of art and type, the perfect means to realize their artistic vision.

ARTS & LETTERS®

Computer Support Corporation
15926 Midway Road, Dallas, Texas 75244
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This advertisement created and automatically separated using Arts & Letters on an IBM PC.

Circle 227 on Reader Service Card

itc CENTER

Exhibition Schedule

This winter, the ITC Center is pleased to present two exhibitions that examine the recent work of designers in two countries long known for their influence on present-day graphic design and typography in America – and around the world

December 5, 1990–January 24, 1991

SWISS POSTERS OF THE YEAR 1987–1989

Since 1941, Switzerland's Federal Department of the Interior has regularly honored excellence in poster design done within the country's borders. All posters created by Swiss designers for Swiss clients are automatically included in the annual **Swiss Posters of the Year** competition. Shown at the ITC Center will be a selection of the winning posters selected by juries in 1987, 1988 and 1989.

February 6–March 21

GERMANY '90 TYPOGRAPHY

Typography: Germany '90 is a collection of some of the best typographic design created during the past four years in both parts of this newly reunited nation.

More than 250 advertisements, books, annual reports, calendars, brochures, corporate identity programs, posters, album covers, stationery and other printed ephemera were selected from nearly 1,000 entries to this juried competition.

Open Monday–Friday
Hours: Noon–5:00 p.m.;
TUESDAY UNTIL 8:00 P.M.
(Closed December 24, 25, 31, 1990; January 1, 18, and February 15, 1991)
Admission: Free

Morning hours available for schools and professional organizations by reservation only.
For further information and group reservations call (212) 371-0699.

ITC Center
2 Hammarskjold Plaza
(866 Second Avenue, between 46th and 47th Streets)
Third Floor
New York, NY 10017

HEADLINES/SUBHEADS/TEXT: ITC OFFICINA SERIF BOLD, BOOK; ITC OFFICINA SANS BOLD, BOOK

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Both sound and symbol have ancient Egyptian roots.

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U&lc

VOLUME SEVENTEEN, NUMBER FOUR, FALL 1990

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BPA MAGAZINE AUDIT APPLIED FOR JULY 1990.

PHOTOTYPESET FOR QUALITY

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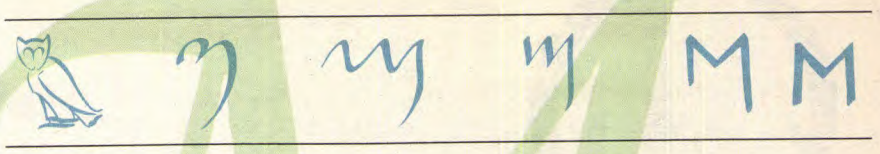


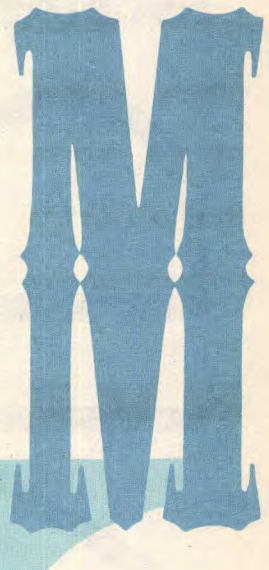
Historians tell us that our present-day 'M' started out as the Egyptian hieroglyph for owl. From this simple line drawing it was further distilled over thousands of years into the hieratic symbol for the sound *em*. By this time the great-grandparent of our 'M' looked a little like a handwritten version of our current 'm' standing on end.

The Phoenicians called the letter Mem and used it as the consonant 'M.' It's easy to see that the Phoenician letter is based on the Egyptian hieratic symbol and that it is clearly the forerunner of the 13th letter of our alphabet. The Phoenician letter looked almost like our "two bumped" lowercase 'm' with an added tail at the end.

The Greek Mu evolved from the Phoenician Mem. The Greeks further simplified the letter and in the process converted the soft round shapes into typical Greek angular forms.

The Greek form was adopted by the Etruscans, and then the Romans. The latter two cultures made virtually no change to the shape or proportion of the character. Some time around the third or fourth century A.D. the rounded lowercase form began to show up. It was, however, almost lost in the succeeding years. Probably because the 'm' is one of the more complicated and time-consuming letters to write, it became common practice in medieval writing to place a stroke over the preceding letter instead of writing the letter 'm.' Thus, for example, the word exemplum would be written as exēplū. This practice survived well into the 17th century.

The Romans also pressed the 'M,' along with six other letters, into double duty representing one of their numerals. The 'M' was given the honor of representing the highest numeral: 1000.

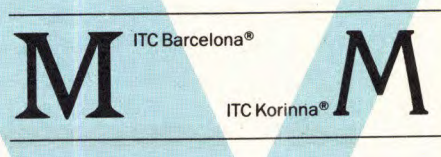


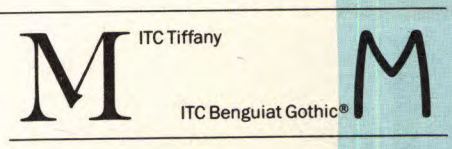
THE LETTER

The 'M' is one of the widest of all letters, its width being almost its height. It can also be thought of as a 'V' with supporting legs. The angle of the 'V' can vary somewhat and supporting limbs may be vertical or splayed several degrees from the absolutely vertical. The middle point where the second and third strokes meet is in the center between the first and last strokes. Most of the time this is an exact placement, but every once in a while some subtle adjustments must be made to make the joint appear to take place in the exact middle. While this joining is usually at a point, the point almost never descends below the baseline as it would in the 'N,' 'V,' or 'W.' Often, in fact, this juncture takes place some distance above the baseline.

A key to drawing the 'M' is that the upright strokes must really appear to support the others. If the 'M' is a serifed design, generally the top serifs only point outward reflecting this character's calligraphic heritage.

Allan Haley

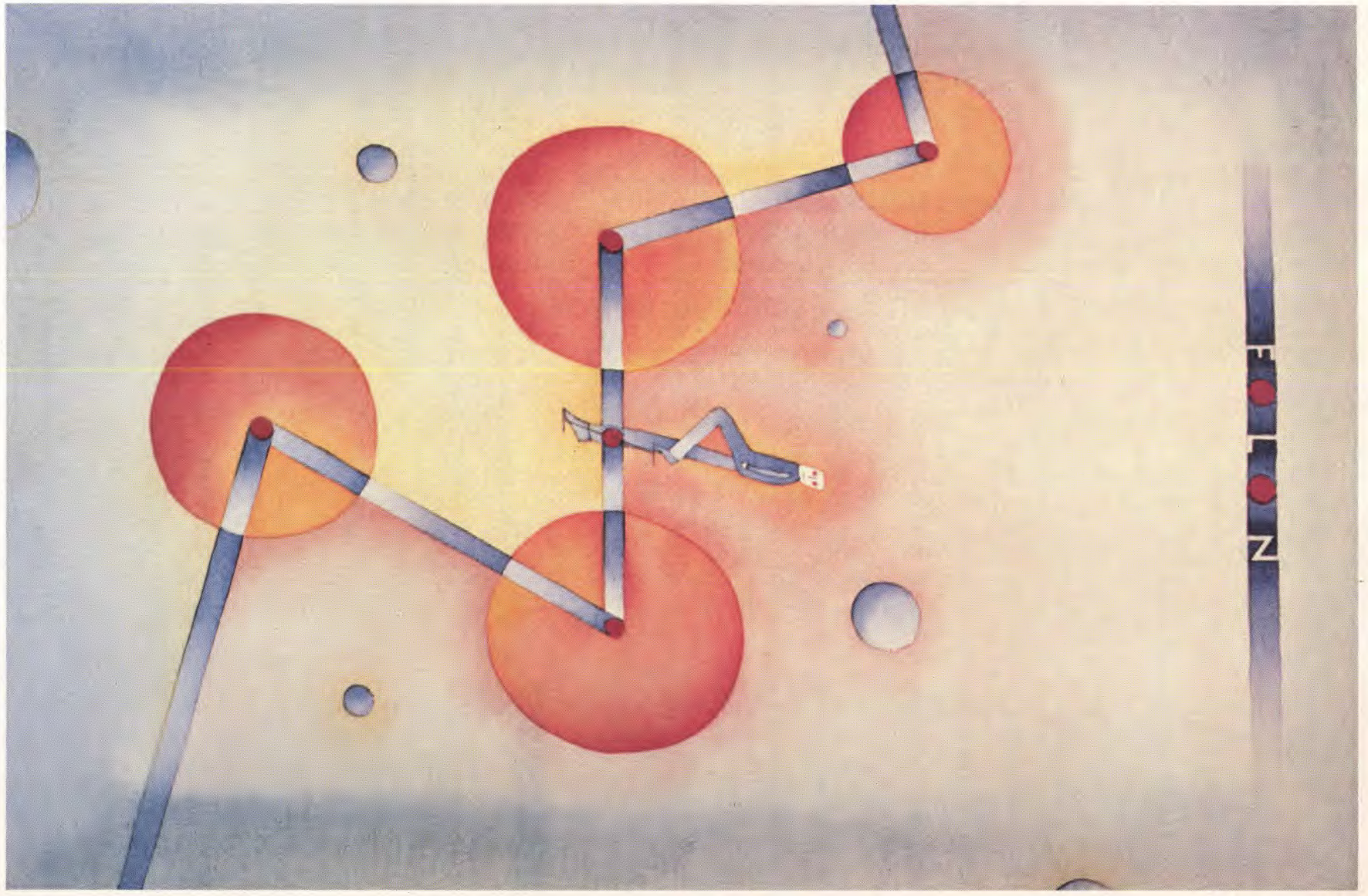




HEADLINE: ITC FRANKLIN GOTHIC DEMI, ITC GALLIARD ROMAN TEXT: ITC SLIMBACH MEDIUM, ITC FRANKLIN GOTHIC DEMI BYLINE: ITC FRANKLIN GOTHIC DEMI ITALIC CAPTIONS: BOOK

RESOUNDING

WHISPER



Self-Portrait, 1985

by Marion Muller

A Man, 1987

Foreword on Folon by Milton Glaser

Jean-Michel Folon, also known as Michelangelo or Foloni to his intimates, creates works that persist in the memory. They seem so intensely personal that we occasionally feel like intruders in someone else's dream. It is a dream of another world full of small miracles and coincidences. Things change before our eyes and our beliefs are quietly subverted. Folon, like all true artists is an alchemist or cook who can change base matter into gold through the application of heat. His world is created out of modest, elemental materials, pigment, gum arabic and water. In this regard it is not unlike the ingredients of pasta which consist of flour, a touch of egg, and water. In both cases, the simplest materials lead to the most satisfying results. Folon's kitchen produces disarming and fundamental images that are both delicious and nourishing. They please us in the same way as a simple, perfect bowl of spaghetti does, by satisfying our deepest needs.

Early in his career, Jean-Michel Folon (Belgian by birth, French by adoption) made a neat discovery. If you want to be heard in a noisy room, don't pitch your voice above the crowd—whisper. He may have made it on his own. Or may have been influenced by the work of two artists he admired immensely—Paul Klee and Saul Steinberg. But if Folon owes something to Steinberg and Klee for his quiet, economical and whimsical style, the substance of his work is all his own.

R

S

The unique little man with the big hat, who appears in so much of Folon's work, is a total Folon invention. Even people who don't know the name Folon are familiar with this diminutive character who has inhabited countless illustrations in *The New Yorker, The Atlantic* and *Time Magazine* worldwide. He is featureless and anonymous—definitely not one of the movers and shakers of the world, but someone just like any of us, who gets moved about and shook up by powerful people and overpowering circumstances. He is Folon's personal spokesman and Everyman in one.

A Pyramid, 1984

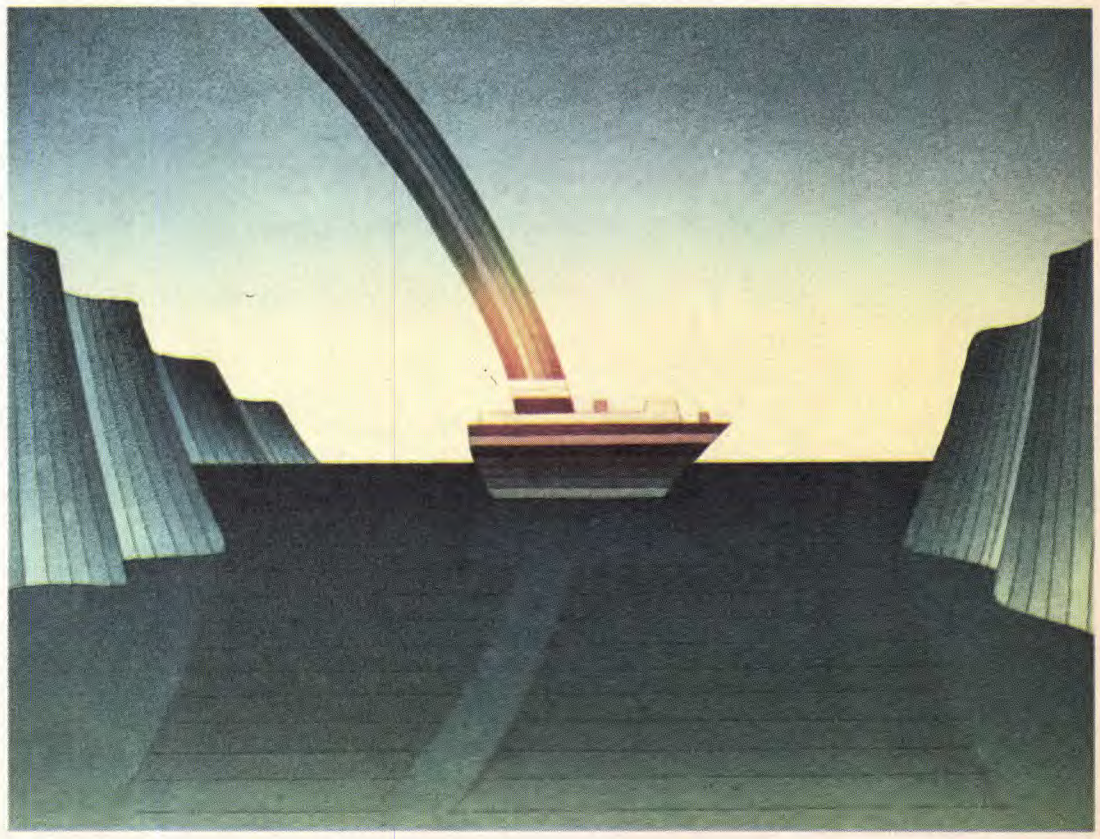
Although the little man appears in a number of Folon's Folons—his private collection of paintings and etchings exhibited recently at New York's Metropolitan Museum of Art—he is by no means the artist's only icon. Tall buildings, monuments, arrows, birds and skeletons are all significant personal images in Folon's work. Even in his illustrations for poems and for public works like Amnesty International's *Declaration of Human Rights*, he does not confine himself literally to the text. He selects a word or phrase or something "implied" that touches a sympathetic nerve in him, and then creates his own visual metaphor. In that way all his work is autobiographical.

Don't, 1979

But unlike certain other contemporary artists, he doesn't rage on 20-foot canvases, puncture holes in them or bombard them with bric-a-brac. He works small—on 16″ x 20″ sheets of paper, on the average—in watercolor and pencil, etching and aquatint. And he speaks softly on them.

In a painting, *If There I Died*, he depicts death, not in buckets of blood, but in droplets, like tears, falling on the Earth. In an illustration, *Don't*, an ominous figure on a pedestal (parodying the Statue of Liberty) holds a lit match aloft in a matchbook; it is a warning about a potential incendiary power of demagogues. In a self-portrait, he slices through his Everyman's head and reveals dreams of freedom in the form of birds in flight.

Everything he puts down reveals something of himself—his apprehensions and experiences; his pleasures and forebodings. He muses about love, kindness, understanding. He worries about man's violence toward man, about the dehumanizing effects of technology, the stresses of city life, the pollution of the Earth, the dangers of power.



The Voyage, 1979

HEADLINE: ITC AVANT GARDE GOTHIC BOOK, ITC TIFFANY MEDIUM FOREWORD: ITC FRANKLIN GOTHIC DEMI, ITC WEIDEMANN BLACK ITALIC TEXT: ITC FRANKLIN GOTHIC MEDIUM, MEDIUM ITALIC CAPTIONS/BYLINE: ITC TIFFANY DEMI ITALIC, DEMI CREDIT: ITC FRANKLIN GOTHIC DEMI

Autumn in Peking I, 1980

What's remarkable about Folon's form is that the gentleness of his voice does not lessen our empathy; it intensifies it. He washes his color on—grading it from a mere stain to only a hint of its full power. It appears that he even bathes away any excess paint if it gets too strident. But his whispers penetrate our consciousness just as his colors penetrate the paper. He gets under our skin, touches us deeply and painfully or tickles us into a smile of recognition. He's always accessible and always leaves us thinking, "Yes, that's how it is... that's exactly how it is."

A question might be raised about Folon's use of color. Why the warm and rosy colors of dawn? The gorgeous tawny and lavender shades of sunsets? Even his blues are warmed and softened with tinges of violet in paintings dealing with war, violence and death.

It must be there is something irrepressibly optimistic about this man who permits warm light to shine through his darkest, most troubled paintings. His own life is a clue. Folon, now in his mid-fifties, is in his prime. He freed himself, in his youth, from a stultifying career in architecture in Belgium and found joy and success painting and drawing in France. He has met and worked with stimulating, creative writers like Jorge Luis Borges and the poet Jacques Prévert. He is a prodigious, world-renowned artist whose illustrations and posters are in constant demand. He has good reason to see the world, in spite of its ugly moments, as a place with rosy futures. It is that positive and gentle voice that seduces us to draw close, look long and find pleasure in his pictures.

Paintings from the collection of the artist, courtesy of The Metropolitan Museum of Art. The exhibit, FOLON'S FOLONS, was presented by Olivetti.

Type 90 REVISITED

Three years ago at Type 87 in New York the subject was, as the title rightly suggested, type—meaning letterforms, their origin, their creation, their use (and misuse), their future. At Type90, that future had arrived. Type is no longer one thing to many trades, but a lot of things to many more trades. The systems that manipulate type in a process which used to be called typesetting, when it simply involved the arrangement of available letterforms into lines, columns and pages, can now help to manipulate those very letterforms in the first place. The same system is used by typesetters, type designers, illustrators, lithographers, graphic designers, writers, secretaries, etc. All of them have a very different idea about what type is and what it means to them. Maybe that is why at Type90 the talk was not so much type, but technology.

It was amazing to see (or rather, hear) how new buzzwords like ***outlines, Béziers, splines, RAM, ROM,*** and, of course, ***font,*** already dominate our language. The most frequently used word was not ***Bodoni, Garamond*** or even ***Times,*** but ***Macintosh.***

Type has indeed become a commodity. Not quite on every Main Street, but certainly available by mail-order, from stock, same-day delivery.

ITC Celebrates 20th Anniversary in Oxford at Museum Party

Over 600 type designers, graphic communicators and typographers from around the world shared their passion for type at Type90, held in Oxford from August 31 through September 3.

Type90 attendees helped celebrate International Typeface Corporation's 20th anniversary at a party held in the Oxford Museum of Modern Art. Party guests were each presented with a limited commemorative edition of *U&lc*. The issue included a six-page Type90 feature produced on-the-spot, and a specially designed outerwrap. It was encased in a flong (a paper mat formerly used as a plate form in newspaper printing).

János Kass (left), illustrator, speaking to Mark J. Batty (center), President and CEO of ITC, and John Miles (right) of Banks and Miles, London, which designed the U&lc Oxford section and the flong.

Guests at ITC's 20th Anniversary Party at the Museum of Modern Art, Oxford.

Photography by Christopher Love

Certainly the marketing and selling of typefaces—sorry, fonts—was a big issue at Type90, certainly much bigger and newer than at the annual ATypI gatherings.

With all this going on, Oxford seemed quite an appropriate venue. Within buildings which were often older than the invention of movable type, people discussed issues as diverse as lettercutting in stone or manipulating curves on a screen. There was a healthy mix of technocrats, salespeople, typographers, designers of all sorts, students (also of all sorts), teachers, historians, journalists and many other incurable type maniacs.

There were the old guard, like Günter Gerhard Lange and Adrian Frutiger, who warned us not to compromise our standards lest we would be replaced by typists, and who showed us some of the secrets they have discovered while striving to design the most perfect letterform which would only serve to blend into the page, and not to show off its perfection once it was combined to make up words.

There were the young guard like Zuzana Licko or David Berlow who have the same affection for their anchor points as David Kindersley has for his chisel. They use the new tools to create typefaces nobody would have thought possible a few years ago, and some a lot of people do not deem necessary even today. With the same dedication however, the young digitizers dig up forgotten faces, polish them up and turn them into instant products.

And there were the very young guard like Just van Rossum and Erik van Blokland who are getting bored with perfection and asked whether the discussion shouldn't be about design quality rather than image quality. Who wants a perfect outline anyway, they said. Let's have noise, dirt, imperfection!

The world of type will never be the same again. Type90 was dominated by the people who produce and sell typefaces, but unlike previous conferences, those people seemed not to be a minority anymore. While Roger Black predicted that by the year 2000 everybody will have his or her favorite typeface, at Oxford it seemed that almost everybody was running around with his or her own new typeface waiting to be published. But nobody carried large portfolios anymore. And why should they, if a disk fits into any shirt pocket?

Erik Spiekermann

Mark Jamra (left), who designed ITC Jamille,™ looks at the special edition of U&lc *with other guests.*

Laurie Burns (far right), Director of Public Relations and Education Activities for ITC, with guests.

Guests perusing the special edition of U&lc *with Charles Wilhelm (third from left), Director of Corporate Communications, ITC. The Type90 special wrap seen here was designed by WYD.*

Diane Lally (center), Marketing Manager, ITC, speaks with Bob Givens (left), VP Typographic Systems, AGFA Compugraphic, and Larry Trevarthen (right), Product Manager, Hewlett-Packard Company.

HEADLINES: ITC AVANT GARDE GOTHIC BOOK, DEMI TEXT: ITC AVANT GARDE GOTHIC MEDIUM CONDENSED, DEMI CONDENSED; ITC GALLIARD ROMAN, ITALIC BYLINE: DEMI CAPTIONS: ITC GALLIARD BOLD ITALIC, BOLD CREDIT: ITALIC

SEND

What's New from ITC

ITC

Sans Book

Sans Book Italic

Sans Bold

Sans Bold Italic

Serif Book

Serif Book Italic

Serif Bold

Serif Bold Italic

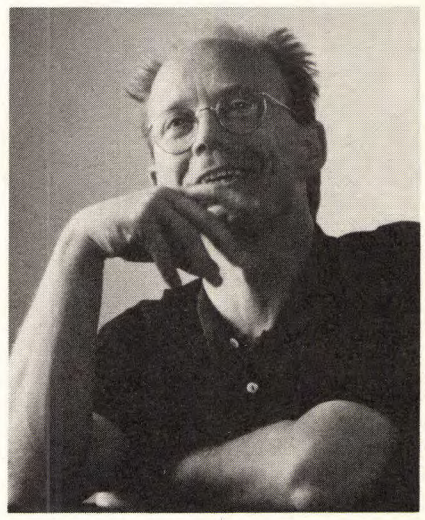
ITC Officina™

ITC Officina was originally conceived as a typeface to bridge the gap between old fashioned typewriter type and a traditional typographic design. The design goal was to create a small family of type ideally suited to the tasks of office correspondence and business documentation.

Midway through the design, however, it became obvious that this face had capabilities far beyond its original intention. Production tests showed that ITC Officina could stand on its own as a highly legible and remarkably functional type style.

The European design team, under the close guidance of the Berlin designer, Erik Spiekermann, was given the directive to continue the work on ITC Officina, but now with two goals. The first was to maintain the original objective of the design: to create a practical and utilitarian tool for the office environment. And the second was to develop a family of type suitable to a wide range of typographic applications.

What developed is a different sort of type family. It has a distilled range of just two weights: Book and Bold (a medium weight being unnecessary in office correspondence) with complementary Italics. In addition, ITC Officina is available



Erik Spiekermann, the motivating force behind ITC Officina, is an accomplished type designer, graphic designer and typographic consultant. A native of Germany, he spent five years working and lecturing in London. He now lives in Berlin, where his studio, MetaDesign, specializes in corporate design work and complex design systems. He is also a principal of The FontShop, a company dedicated to supplying graphic communicators world-wide with a growing resource of device-independent fonts.

Spiekermann is a frequent writer on type and typography. He has even written a book, *Rhyme & Reason: A Typographical Novel,* which has been published in both German and an English translation.

Spiekermann's many type designs include several text faces for Berthold AG, others for private corporate accounts, and now ITC Officina.

in two styles: Square Serif and Sans. The completed design is an exceptionally versatile communication tool packaged in a relatively small type family.

Proportionally, the design has been kept somewhat condensed to make the family space economical. Special care was also taken to insure that counters were full and serifs sufficiently strong to withstand the rigors of small sizes, modest resolution output devices, telefaxing, and less than ideal paper stock. Traits like the left-pointing serif of the "i" and "j," the tail of the lowercase "l," and the slightly heavy punctuation, which link this design to its typewriter-like cousins, also serve the dual purpose of improving character legibility. The italic designs could have been rendered as simple obliqued romans, but cursive overtones were incorporated to provide distinction and character.

ITC Officina combines the honest "information only" look of a typewriter face with the benefits of better legibility, additional stylistic choices, and more economical use of space. We believe that it has admirably met both its design goals.

ITC Officina is available as a serif or sans serif design, in Book and Bold weights with corresponding italics. Small caps have been created for the Book weight as a typographic refinement. Alternate numbers have also been drawn to provide additional flexibility of use. Only licensed ITC Subscribers and their sublicensees are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. ITC Officina will be available from our Subscribers on or after November 19, 1990.

RECEIVE

ITC Officina was origi

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ITC Officina combines the honest "information only" look of a typewriter face with the benefits of better legibility, additional stylistic choices, and more economical use of space. We believe that it has admirably met both its design goals.

International Typeface Corporation

December 9, 1988

Mr. Erik Spiekermann
MetaDesign
Bergmannstraße 102
D-1000 Berlin 61
West Germany

Dear Erik,

The Agreement for the family of Officina is finally completed.

I think that you will find that we have incorporated all the points which we discussed in Berlin. Please, however, read the contract carefully, and have your legal counsel do the same. If after doing so, you have any unanswered questions or concerns, please do not hesitate to contact me at ITC. Once we have received signed contracts from you, we will schedule the final production and release of the Officina series. We are quite excited about the prospects for this family and look forward to releasing it as soon as possible.

As far as the actual development of the final art is concerned, we will be discussing the mechanics of that with URW in January. I foresee no problems in allowing the work to be done as you suggested, but I do want to discuss the details with URW prior to actual development work.

I hope that you have a wonderful holiday season!

Best regards,

Allan Haley
Executive Vice President

AH:kn
encl.

MEMO

November 12, 1990

Skip—

Production on issue 18.1 is on schedule. All color separations are back. We are waiting for design on 8 black & white pages. I expect to see a matchprint on the cover by Monday.

60% of the art has been previewed for 18.2. We've scheduled a meeting with the designers for next Tuesday, Nov. 20. Will you be there?

—Pat

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ITC (International Typeface Corporation)
2 Hammarskjold Plaza
New York, NY 10017
Phone: (212) 371-0699
Fax: (212) 752-4752

Available: Sans Book, Sans Book Italic, Sans Bold, Sans Bold Italic; Serif Book, Serif Book Italic, Serif Bold, Serif Bold Italic.

ITC Officina Sans

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The Brush Dances, the Ink sings

KARLGEORG HOEFER PRODUCES LYRICAL CALLIGRAPHY. *by Helga Tilton*

***Eine Kontrast-Konzentration*, 1984**

In the age of push-buttons, fax machines and electronic mail, West German calligrapher KarlGeorg Hoefer insists on writing by hand: painstakingly, beautifully, with brush and pen. *"Handwriting maintains and protects the personality,"* says the former typographer. *"When machines are beginning to replace humans, I feel the urge to preserve."*

Although a kind of anachronism, Hoefer is thoroughly at home in the 20th century. One of the first calligraphers to embrace brushes made from plastic materials, he seems equally at ease with ceramic pentels, fountain pens, Rapidographs, the Staedler Mars Graphic 3000 and various pointed brushes of Western and Eastern origins.

His technique casually spans centuries and continents. For concentration Hoefer refers to the Japanese masters. The brush, he says, needs to be controlled, needs to be tamed.

The calligrapher likes to work with simple layout blockpaper, but has no qualms about using the finest "Ingres" or "Fabriano" papers. He praises Japanese rice paper for its legendary capabilities to soak up the ink and rhapsodizes about the surprising effects he can get working with high gloss paper.

At 76, the former typographer and autodidact, who sees the "brushes dancing and hears the ink

singing," has made the popularization of calligraphy his personal quest. *"It is a never ending act of explorations,"* he says.

After retirement from a successful career of teaching at the West German Offenbacher Werkkunstschule, now called the Hochschule für Gestaltung, Hoefer ventured to the U.S. for the first time in 1981 to offer a calligraphy workshop in Los Angeles and San Francisco. The experience was so positive that it inspired him to begin similar classes in Offenbach. Americans such as Marsha and Larry Brady, Rick Cusick and Julian Waters have since been invited to teach there.

The workshops eventually led to the establishment of the Schreibwerkstatt Klingspor, named after the now defunct Klingspor foundry, also formerly at Offenbach. Now in its third year, the Werkstatt has welcomed over 150 members from 14 different nations, among them the Queen of England's scribe, Donald Jackson. Hoefer notes that core members return year after year.

On the occasion of a recent showing of an impressive range of his works at the ITC Center in New York City, during a "wow"-filled, highly personal guided tour, Hoefer proudly said in his very special "Hoefer English," as he calls it, that calligraphy spans a bridge from country to country and from man to man. *"One drop of ink contains the world,"* he said to the group of mesmerized students from Pennsylvania.

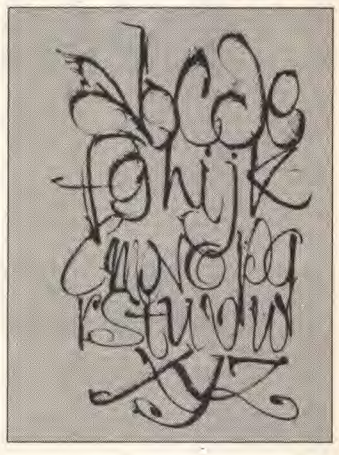
During his career as a typographer, Hoefer created a new pen nib, the "505," for the West German Brause Company. With this nib he developed a number of typefaces, among them Salto, his first and best known. He followed with the creation of Saltino, Salterello and Monsun, all developed during the '50s.

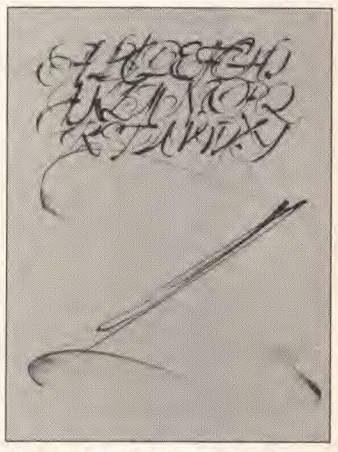
The calligrapher describes his life as primarily shaped by three concepts: beginning, the moment and, most importantly, the "it," derived from Zen philosophy. Hoefer says he lives his life accordingly. *"I always want a new beginning,"* he says. *"And at the end of a day, I look back on a long line of individual moments."* Admitting that it is necessary to know one's craft, Hoefer says that when he is actually working, however, he is watching and observing. Citing Picasso, he says, *"I do not search, I find."*

Similarly, when working with students, Hoefer, too, wants to discover and explore. As a teacher, he does not want to create cookie cutter images of himself, announcing to the world, I am a Hoefer disciple. *"I want to learn from my students,"* the master says.

***Breitfeder-Versalien*, 1980**

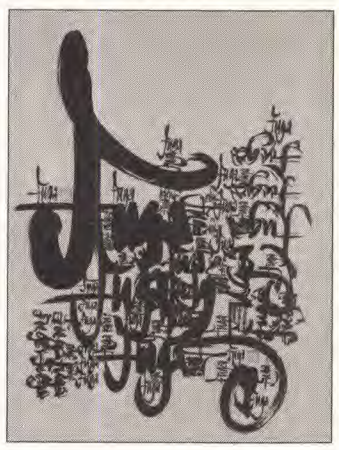
***Expressive Buchstaben*, 1984**

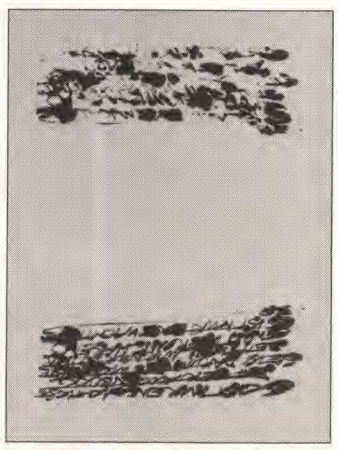




***Ein tropfen Tusche enthält eine Welt*, 1980**

***Erlebte Klänge*, 1985**





***Schriftbild—gespiegelt*, 1988**

***Streichquartett*, 1989**

SUBHEAD: ITC GARAMOND BOLD TEXT: LIGHT, LIGHT ITALIC CAPTIONS/BYLINE: BOLD ITALIC, BOLD

NEW

from stores

DIMENSIONS

to skis,

IN DESIGN

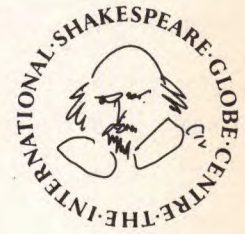
from airlines

to opera

BY
EVA DOMAN BRUCK

PENTAGRAM DESIGN

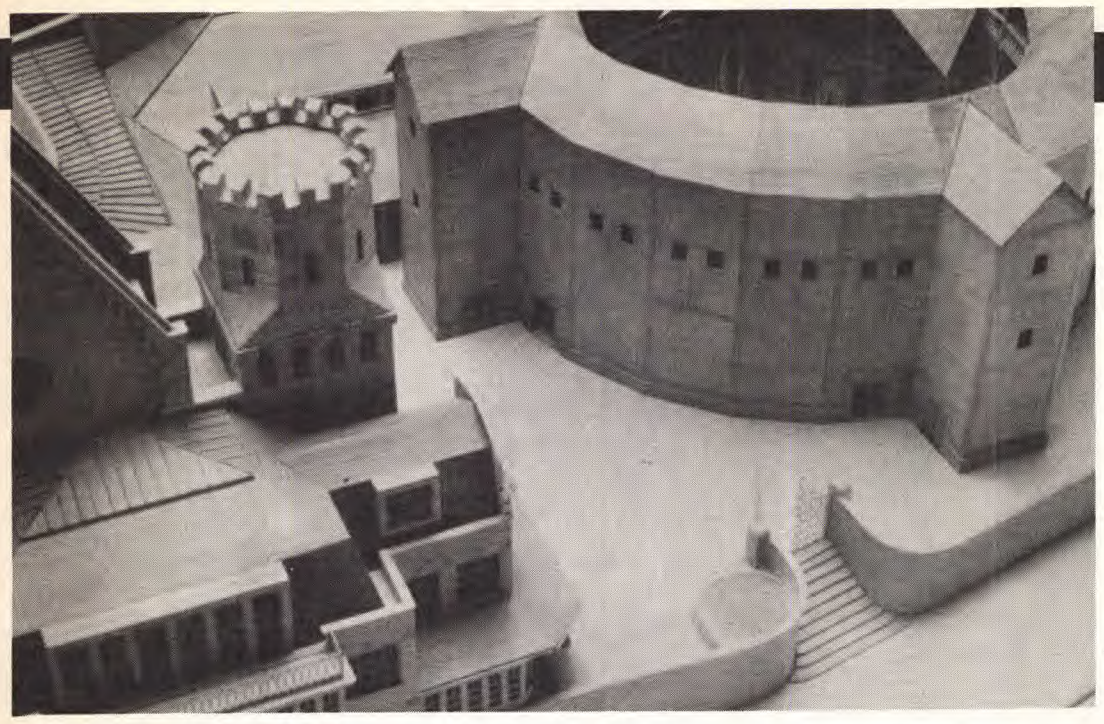
Much of Pentagram's work during its first years was troubleshooting for advertising agencies. The moment of transition came from an exhibition project in Milan that required the skills of an architect, who then joined the original group of three graphic designers. Soon after this project, the British Petroleum Company commissioned a study and redesign of its entire corporate identity. Since the program required engineering knowledge to design the pump equipment, a product designer was invited to collaborate on the project. He subsequently became the fifth principal of the company. ■ The firm's multiple abilities continue today to derive from the rich diversity of its now 14 partners who, while spearheading their own projects, often form temporary alliances with other partners for projects requiring a diversity of skills.



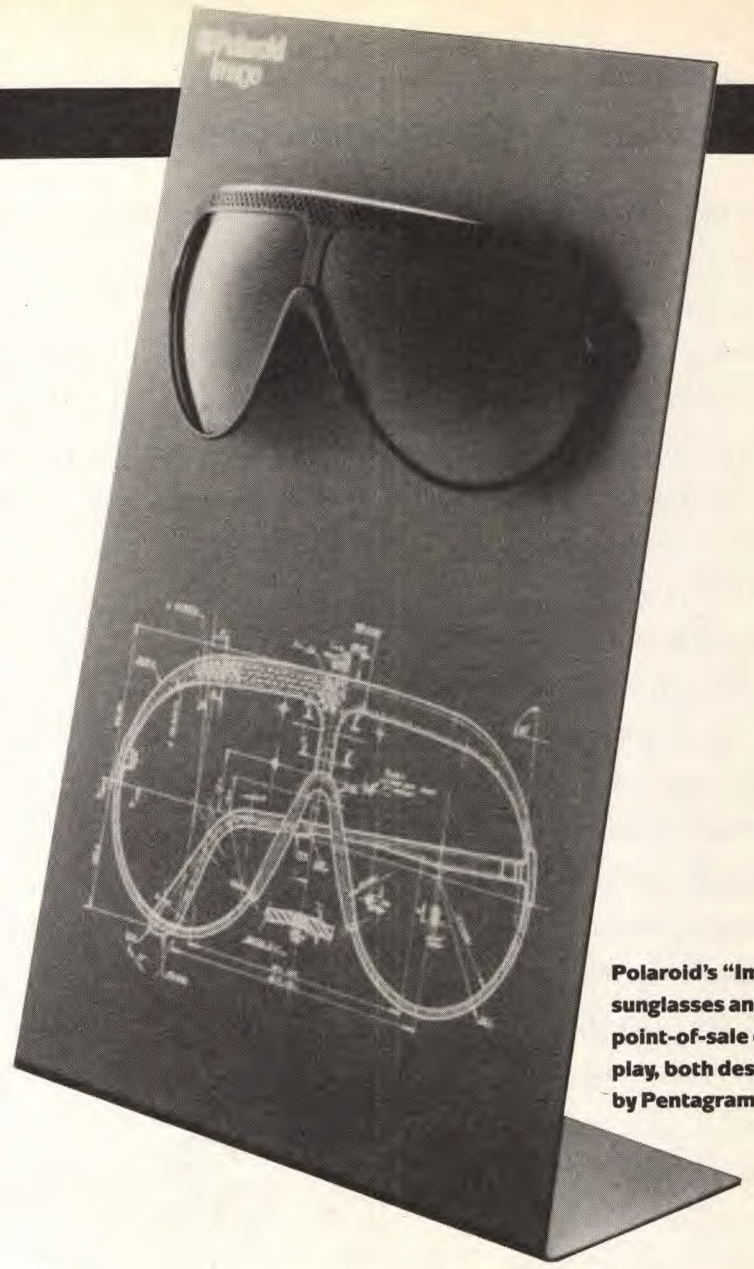
The symbol for the International Shakespeare Globe Centre features a Picasso drawing of Shakespeare.

Costume for Verdi's *Falstaff*.

Be it tea kettles and fruit bowls by architects, chairs and watches by graphic designers, children's clothing and lighting fixtures by landscape architects, or chocolates and bathtubs by clothing designers, the opportunity to explore new forms of visual expression usually proves to be irresistible to creative designers. ■ *What compels a person fluent in one form to venture into another with materials, production methods and parameters sometimes virtually unknown to him or her? Frequently they share the good fortune of connecting with clients whose faith and imagination provide the designers with challenging opportunities.*



Pentagram's model for the reconstruction of Shakespeare's Globe Theatre, first built in 1599, and the Cockpit Theatre designed by Inigo Jones in 1617.



Polaroid's "Image" sunglasses and point-of-sale display, both designed by Pentagram.

MILTON GLASER

Trained as a graphic designer, it is more or less understood that Milton Glaser can do just about anything involving design. Exceptionally talented as an illustrator, type, print and publication designer, his practice of design has embraced furniture, jewelry, textiles, exhibitions, supermarkets, a playpark, and several restaurant environments. ■ Glaser's first turning point came in 1972 when the owners of Childcraft, a children's toy company, asked him to design their flagship store in New York City. They specifically wanted a non-architect to do the store and at first Glaser admits he didn't quite know how to do it and proceeded to make little models with simple cut-out paper figures. Glaser had a lot of ideas about making the store delightful and inviting; he also had the technical assistance of a good contractor who ultimately built the store. ■ His most recent foray into unfamiliar territory is the design of sets and costumes for The Juilliard Opera House's production of Verdi's *Falstaff*. Although this will be his first work in this area, he envisions fresh opportunities for exploring the ways that costumes and set designs lend psychological meaning to the drama on stage. Glaser enjoys the opportunity to work with different forms; he is intrigued, as he says, "by the discovery of a mystery...the chance to reveal some other or hidden meaning."

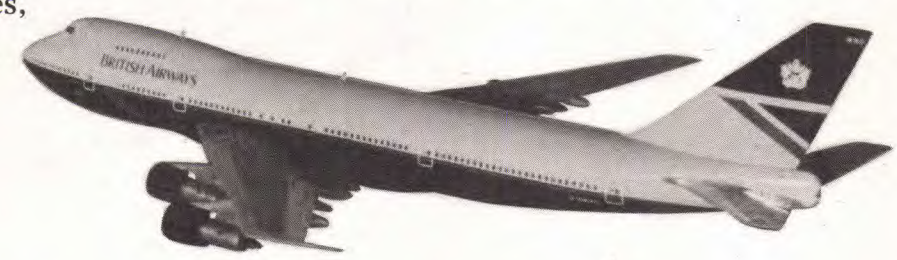
The owners of Childcraft specifically wanted a non-architect to design their flagship store.

Costume design for The Juilliard Opera House.

LANDOR ASSOCIATES

An interdisciplinary tradition was established early on at industrial designer Walter Landor's nearly 50-year-old firm. Landor Associates saw the possibilities of expanding from product design to packaging design. This evolution led naturally to the design of accompanying graphics. The firm's next step was into the realm of corporate identity. Here the underlying principles of research and analysis used in product design complemented the needs and objectives of corporate identity programs. The firm's involvement with trade shows and cultural expositions during the '60s and '70s expanded its role into the design of environments, synthesizing architecture, industrial and interior design. ■ Of more than 30 airline projects, the firm's earliest comprehensive, fully interdisciplinary project was for British Airways. This program included corporate identity, print materials, uniforms, signage and the design of aircraft interiors. The current project for Northwest Airlines is similar to British Airways' in scope, with the addition of complete environmental designs for lounges, airport and city ticket offices in the United States, Europe and the Far East.

Early bottle design for Arrowhead.



British Airways was the first of more than 30 airline projects.

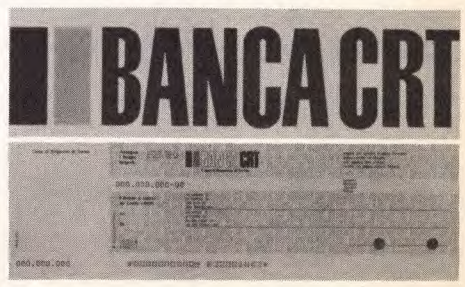
Northwest Airlines is Landor's latest comprehensive airline design challenge.

Sambonet's "Posata Picnic" flatware was designed in 1960.

ROBERTO SAMBONET

Educated as an architect, Roberto Sambonet was first an exhibit designer at the Musee de Arte in São Paulo. Simultaneously he designed textiles and fashion, as well as teaching at the museum's school. Living now in Italy, Sambonet acknowledges that his background in drawing enables him to practice many different design disciplines. ■ A pivotal time in Sambonet's career was his six months of visiting and painting at a mental institution. His experience with these patients brought a deeper understanding of the importance of the human element in design. ■ His career continued in Italy where he designed exhibitions, window displays and graphics for La Rinascente, a large department store. Recent projects include corporate identity for CRT, a bank in Turin; the design of crystal vases and their packaging for Baccarat; jewelry for Tiffany's; interiors for museums and department stores and exhibitions for the Triennale in Milan.

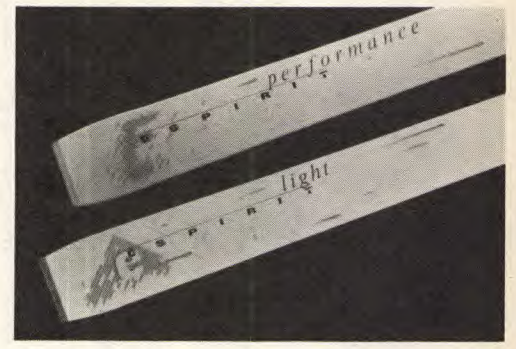
Jewelry design in silver.



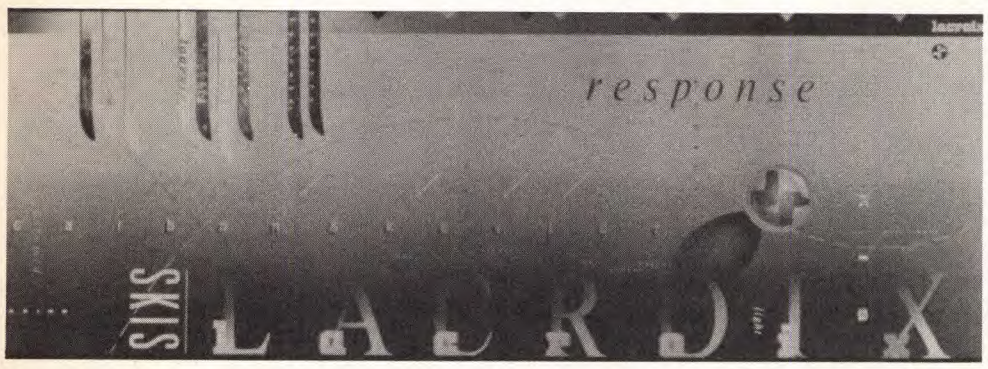
Logo and check for Cassa di Risparmio di Torino (CRT).

HORNALL ANDERSON DESIGN WORKS, INC.

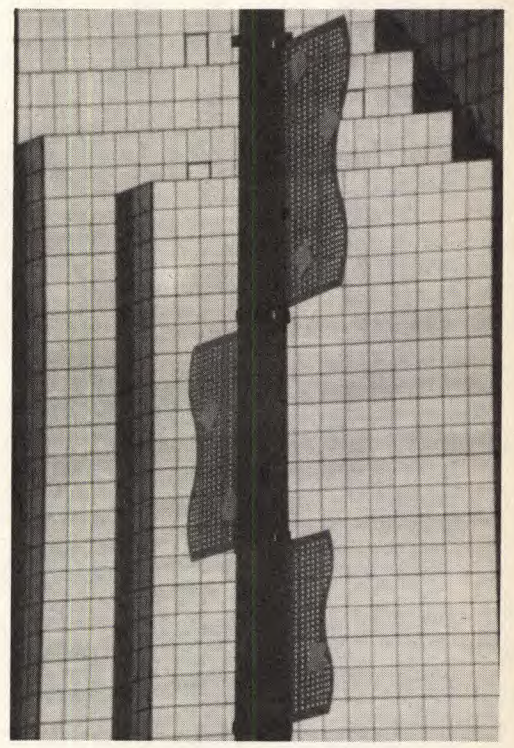
Seattle-based graphic designers Jack Anderson and John Hornall were originally responsible for catalogs, packaging, brochures and collateral promotional wear for K2 Skis and Diadora athletic shoes. Seeking to extend their work in the sporting goods industry, the partners approached Easton Aluminum about designing the graphics for a line or two of their ski poles. ■ At this juncture, Easton suggested instead that they work on the design of surface graphics for the LaCroix ski line. In designing two sets of skis for each of four market segments, they used a new process of applying graphics to skis called sublimation — a gaseous process that transfers four-color process color into the substrait, or base material of the ski itself. As a result of this technique the designers found a way of wrapping the design and colors all around the other surfaces of the skis and found themselves becoming involved with the construction design of the skis themselves. Hornall and Anderson report that in the war of graphics and design taking place throughout the sporting goods industry, product and graphic designers find themselves moving into a closer technical and professional alliance.



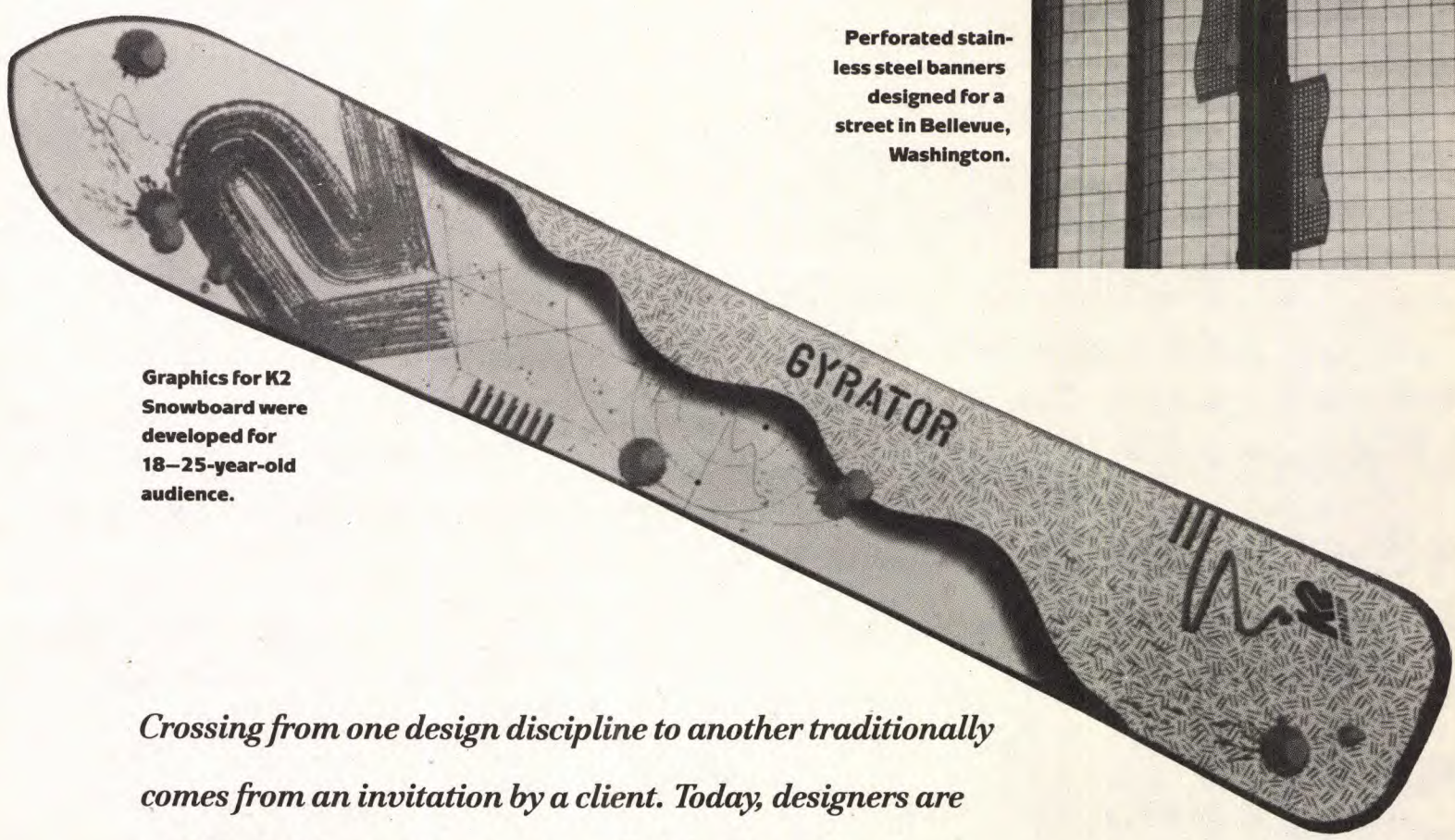
LaCroix's Espirit skis have different graphics for different markets.



Hornall Anderson's K2 work led to their designs for LaCroix skis from France.



Perforated stainless steel banners designed for a street in Bellevue, Washington.



Graphics for K2 Snowboard were developed for 18—25-year-old audience.

Crossing from one design discipline to another traditionally comes from an invitation by a client. Today, designers are seeking deliberate ways to expand their scope of work. Along with the rewards of expanding skills and expertise, it is considered a highly gratifying endeavor.

Eva Doman Bruck is co-author, with Tad Crawford, of *Business and Legal Forms for Graphic Designers*, Allworth Press, 1990. She teaches design firm management at the School of Visual Arts. Her writing has appeared in *How, Step-by-Step Graphics* and the *AIGA Journal*. Research and copy on Roberto Sambonet by Lita Talerico.

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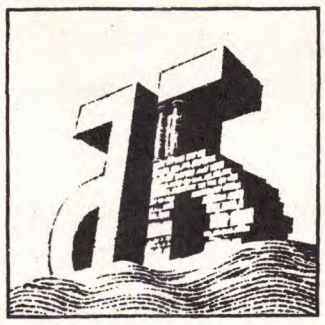
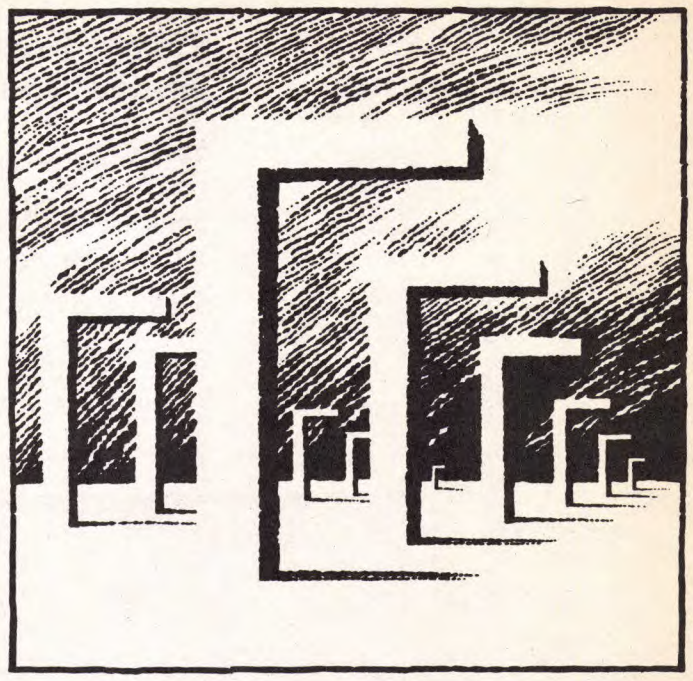
CAPTIONS/BYLINE: ITC MIXAGE BLACK, BLACK ITALIC CREDIT: MEDIUM, MEDIUM ITALIC



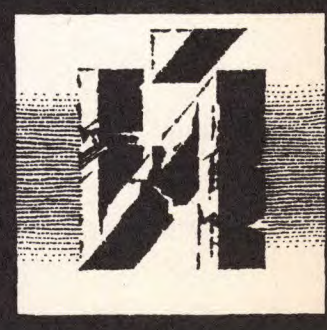


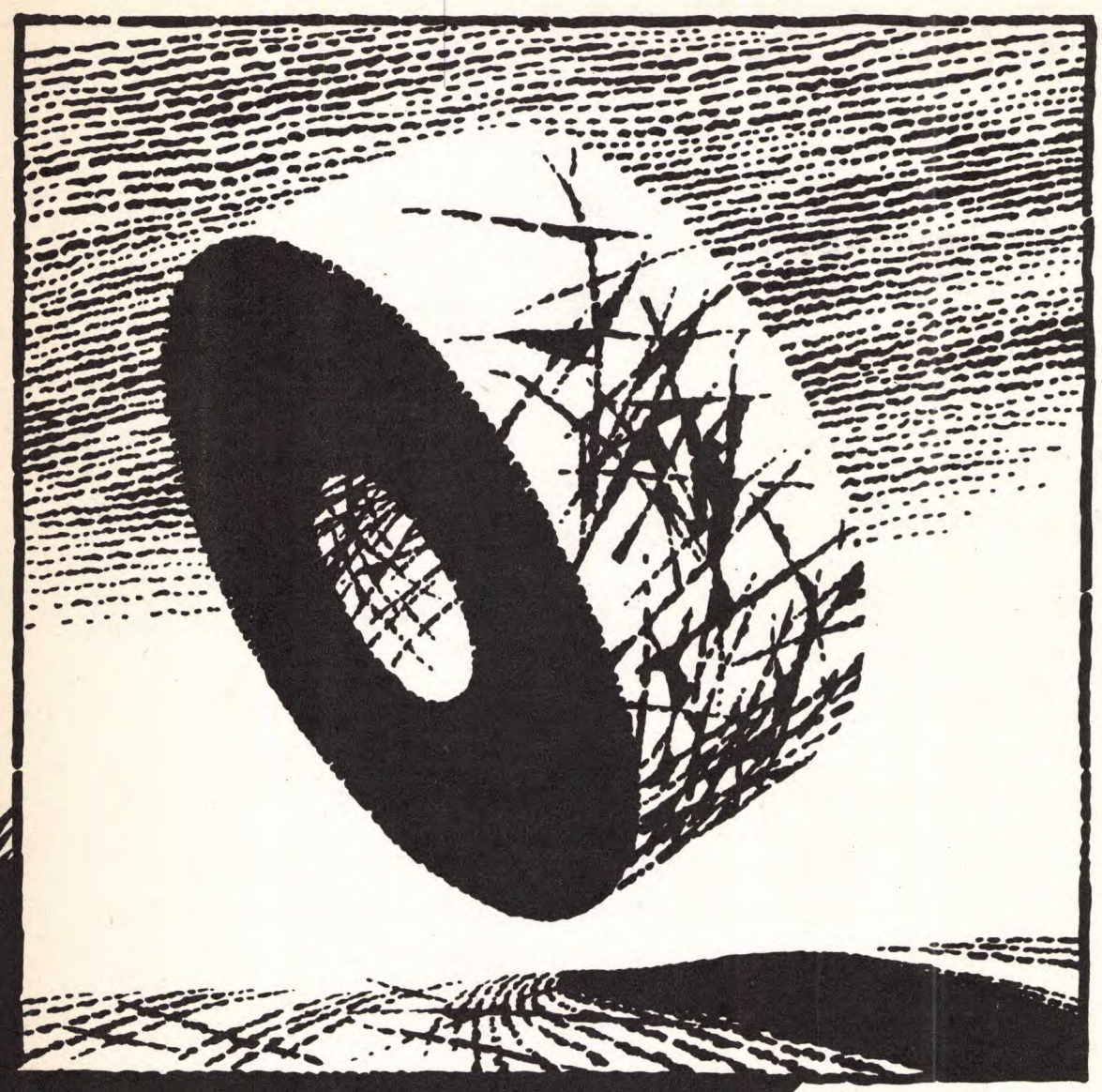
EASTERN BLOCK, BOLD

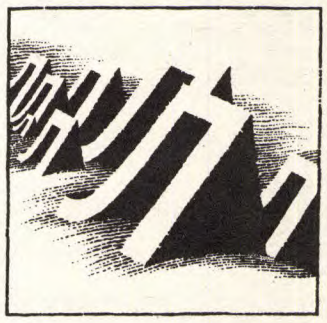
This Cyrillic alphabet should leave no doubt about the nationality and the courage of its designer, David Plaksin. Almost every letterform is a condemnation of the abusive power, the stifling repression and oppression he had witnessed in his native land, the USSR. Bolts plug the openings of one character. Red tape entangles another. Some letters suggest prison doorways; others, gallows. Still others are entrances to ominous underground passageways. A few hurtle menacingly through space. Another replicates itself into an impenetrable wall, and yet another is bound inextricably with rope. It appears there is no haven—no hiding place from impending threats and dangers.

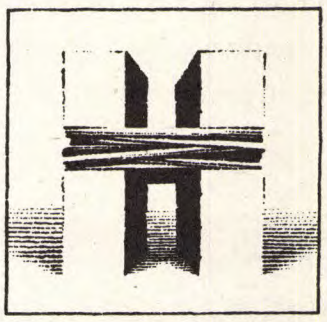
Clearly, Plaksin, who is in his mid-50s, endured the worst of times in his country. Yet through it all he has been an optimist as well as a prognosticator. Notice that among the menacing symbols in his alphabet, which was designed over two years ago, he included a few hopeful ones that foretell the crumbling of the Eastern power bloc.

Strange as it may seem, in the true spirit of *glasnost*, this outspoken alphabet was exhibited in Leningrad last year. With it, Plaksin, a prodigious and successful book designer and illustrator, has expanded his realm as an artist. Instead of confining himself to interpreting others' concepts, he has recently taken steps to make his own voice heard through paintings, posters and unique projects like this one. ***M.M.***









HEADLINE: ITC MACHINE BOLD TEXT: ITC MIXAGE MEDIUM BYLINE: BOLD ITALIC

EXPERIMENTAL

TYPOGRAPHY

Victor Moscoso, Master of Psychedelic Lettering

BY STEVEN HELLER

Experimental typography is associated with the modern avant garde, yet it is not really a 20th century phenomenon. The experimenters of the past concerned themselves with achieving legibility and accessibility. Victor Moscoso, an unsung progenitor of contemporary typographic experimentation, was the master of the psychedelic poster and a leading proponent of underground comix.

Family Dog #81, 1967 ©

As a student at New York's Cooper Union, Victor Moscoso won a cash prize for designing a Roman alphabet based on the Trajan inscription. He also had the singular ability to perfectly render Chancery Cursive and Caslon from memory. "I was enthralled with the craft, the history, the tradition. Any lettering that did not trace its origins – like thoroughbred race horses – from either the Trajan inscription or Arrighi's 'Operina' wasn't serious," he says with the zealotry of a typophile. "While that didn't mean I didn't like Playbill and Chisel, liking those faces was the same as liking loose women. They were fun! But they weren't serious." Those who know Moscoso's work may find these comments confusing, for the 53-year-old Brooklyn native is not a diehard traditionalist, but the acknowledged master of the psychedelic poster genre that many traditionalists have called a typographic nightmare.

In the early '60s Moscoso might have agreed. After graduating from Cooper Union and Yale (where he studied with Josef Albers) he moved to San Francisco in the mid-'60s where he began building a traditional portfolio with jobs from local department stores, advertising agencies and art service studios. His future path was well marked until he was swept up by uncontrollable forces.

In 1965, San Francisco was well on its way to becoming the new Bohemia. To fill the vacuum left by the "Beats," a new generation of hippies was building a culture based on rock music and mind-expanding drugs. The concert halls and ballrooms around San Francisco's Haight-Ashbury district were secular temples with hippie gurus offering marijuana and LSD. From these places also emanated a new iconography of youth culture – the rock poster. Later dubbed the Psychedelic Poster by the press, the rock poster was, in its early incarnation, a rather anarchic amalgam of 19th century circus bills and 20th century comic book art. Moscoso was irked somewhat by the new poster's rejection of classical beauty, but was attracted by the raw energy in pioneer Wes Wilson's very early posters for the Family Dog (a producer of dance hall concerts).

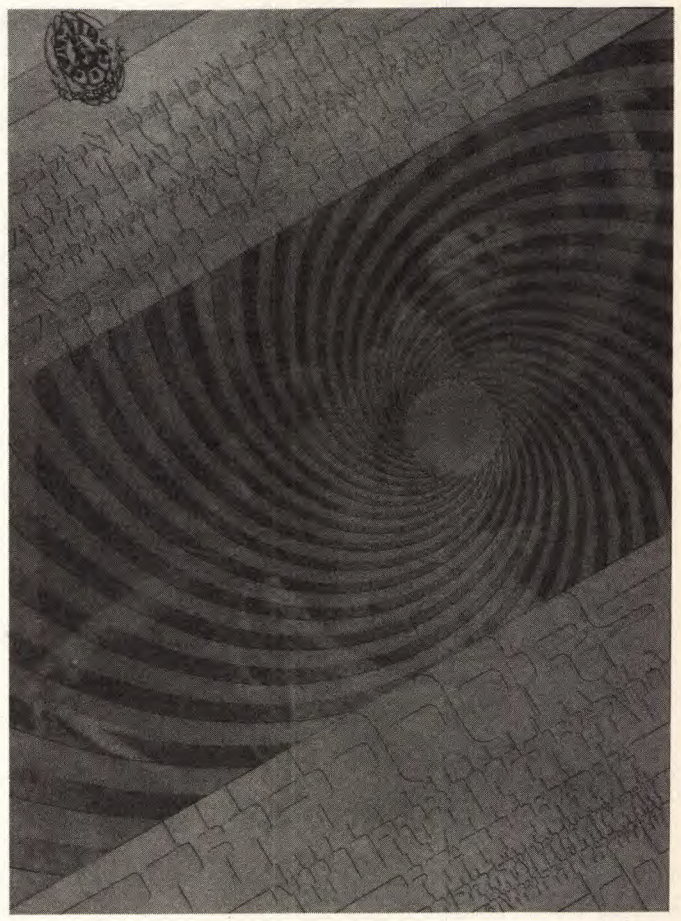
Moscoso had already gone to a few Family Dog dances, and saw these posters as a reflection of some new kind of energy. He decided that he, too, wanted to do a poster and offered his services to Chet Helms who ran Family Dog. However, his first poster (catalogued as Family Dog #11) was a disaster. "All my schooling inhibited me," Moscoso recalls. Wilson freely used lettering as texture without any consideration for proper weight or esthetic nuance. Moscoso's was a frustrated attempt to make typography work traditionally. He soon realized that the new poster was anything but traditional.

Family Dog #32, 1967©

Rather than experiment in "the woodshed," Moscoso tested his capacity for change in public. His next attempt, a poster for a Quicksilver Messenger Service concert (Family Dog #32), had an image of a conventionally rendered chicken on a unicycle, but his lettering began to take on the free-wheeling characteristics of old novelty faces. A few weeks later (Family Dog #36), he began using art nouveau elements stolen from old sheet music. And for a subsequent poster for Big Brother and the Holding Company, he introduced "psychedelicized" Playbill, characterized by enormous slab serifs. Perhaps more important than these new stylistic effects, Moscoso overcame a major hurdle when he adopted a new method. "The main thing I did was to reverse all the rules I learned at Cooper Union," he says. "Rules that 'lettering should always be legible' became 'lettering should be as illegible as possible.' 'Do not use vibrating colors irritating to the eye' became 'use irritating colors as much as you possibly can' and, of course, the one that goes 'never mess around with serifs' was the perfect foil. What I did with Playbill was uncharted territory. So what if the weights were off!? Who really cares!? Nobody! I realized that I was the only one in San Francisco who cared!"

"The main thing I did was to reverse all the rules I learned in Cooper Union."

Moscoso hit his stride with extraordinary speed. The production of his entire output of 60 posters took a little over one year. "I was proceeding by intuition," he says. Because Moscoso was intent on combining the lettering as an integral part of the design, it became necessary to invent a letter that was quick to draw. And since there was only about a 48-hour turnaround per poster, the whole process – lettering, drawing and separating – had to be accomplished in non-stop sessions. "I had it down where the lettering couldn't take me any longer than eight hours max," he crows. And to meet these requirements Moscoso developed a method that allowed him to avoid rendering each letter separately, but rather draw the negative space between letters. "With those early Playbill posters I was still actually lettering each letter," he says. However, he made the transition a few weeks later with the Neon Rose (Moscoso's poster production company) poster for the Blues Project. "By increasing the size of the serifs in this poster, I reduced the space between letters, and ultimately had to do very little lettering. So in addition to rule-breaking, finding a letter that was decorative, playful, and that could be fit into background shapes became an important consideration."



Family Dog #57, 1967©

Family Dog #38, 1967©

Neon Rose #6, 1967 ©

Neon Rose #15, 1967 ©

Moscoso moved farther from legibility with each poster, but what about readability? Could they be read, or at least interpreted by the targeted audience? "Of course," argues Moscoso. "They all came out a week ahead of time. They were all posted. And they served their purpose." Tracking the evolution of the psychedelic poster from the early Family Dog days proves this assertion. Though the deciphering gets harder and harder from an outsider's standpoint, for the insider it was simply a matter of re-learning how to read. "Our audience was in on the development all along, and part of the game was to keep the thing changing," says Moscoso who took legibility to its most perceptually mysterious form with Family Dog #68. In this poster the lettering looks like psychedelically treated treebark rapidly shooting through a mixmaster. "I wouldn't call it a mystery," argues Moscoso, "since it's perfectly obvious to me. I would describe it as a pyroplastic homage to Psychedelic Playbill. The letterform is the star. The subject is the letterform." For those who knew the code, this virtuoso achievement was perfectly legible.

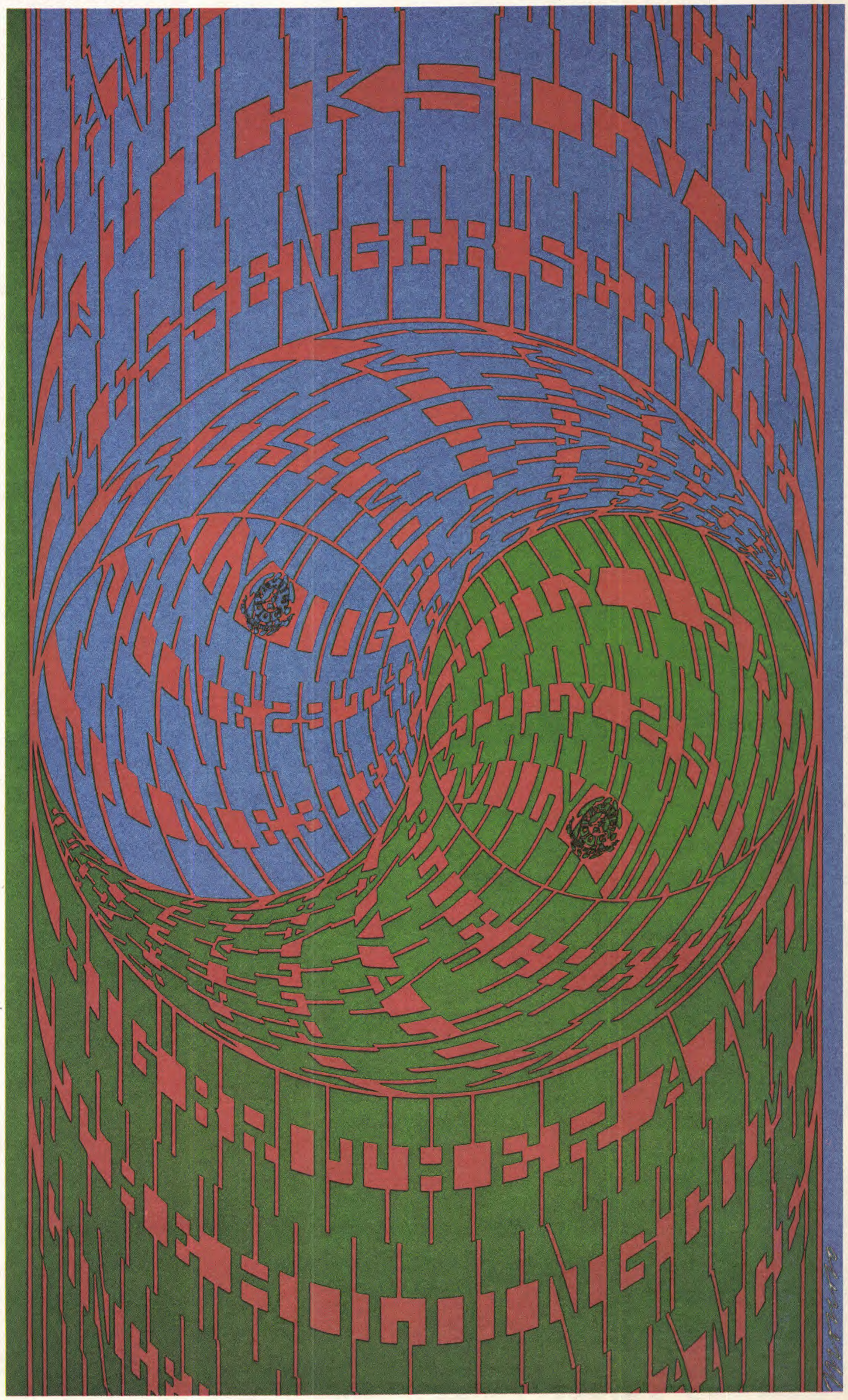
Various display and novelty faces were adopted as psychedelic lettering. Among them were Alfred Roller's Secessionist alphabet and a late 19th century face called Smoke. Moscoso found the latter in a Sunday supplement ad and its sinuous form was used to represent flames shooting from the moon for a Country Joe and the Fish poster. Though lettering ultimately became the "star" of Moscoso's posters, it alone did not define his style. Without the vibrating colors (an understanding of which Moscoso attributes to his class with Josef Albers), often so painfully intense as to require the viewer to wear special goggles, the psychedelic poster would just be a mélange of letterforms and image. The vibrating colors lured the conditioned viewer, and intrigued the uninitiated. Additionally, Moscoso's color combinations influenced how color was used in '60s fashion.

Almost all his posters are held by New York's Museum of Modern Art (ironically the San Francisco Museum of Modern Art does not have any psychedelic posters in its permanent collection) and the Louvre. But did mainstream acceptance of psychedelia compromise his own work? "Not really," he assures. "Of course, when the posters left the *neighborhood,* they lost their true constituency, but, more importantly," he says, "at a certain point I found I was repeating myself, and that means trouble." But rather than reject what he had wrought, Moscoso simply moved on to another art form. "Fortunately Zap Comics showed up on the scene."

Family Dog #55, 1967 ©

"With those early Playbill posters I was still actually lettering each letter."

Family Dog #68, 1967 ©



Psychedelic posters did not end in 1968 when Moscoso stopped doing them. Co-opted by young entrepreneurs, psychedelia did inevitably become crass and tawdry. And Moscoso's artistry was momentarily eclipsed by a blanket condemnation of this kind of '60s kitsch. But like Lautrec, Cheret, Mucha and Bernhard, poster geniuses of the past, Moscoso's works are masterpieces of their genre. Through the manipulation and hybridization of conventional letters and images, Victor Moscoso developed a typographic pictorial language that best characterized a culture. That he could experiment without constraint because the clients (most of whom never even saw the posters until they were printed) accepted anything that worked, must not detract from his keen ability to invent a code that communicated directly to his audience and beyond. Twenty years later, Moscoso's posters transcend their stylistic era, and stand out as virtuosic pieces of indigenous American typography and design.

HEADLINE: ITC BENGUIAT BOLD, ITC FRANKLIN GOTHIC CONTOUR SUBHEAD/BYLINE: ITC BENGUIAT BOLD INITIAL CAPS: ITC FENICE BOLD TEXT: ITC STONE SANS MEDIUM PULL QUOTES: ITC BENGUIAT BOLD ITALIC CAPTIONS: MEDIUM FLOWER ILLUSTRATION: WYD

CAT Classical

Illustrator Fred Marcellino creates his version of the favorite children's classic, Puss in Boots.

by Akiko Busch

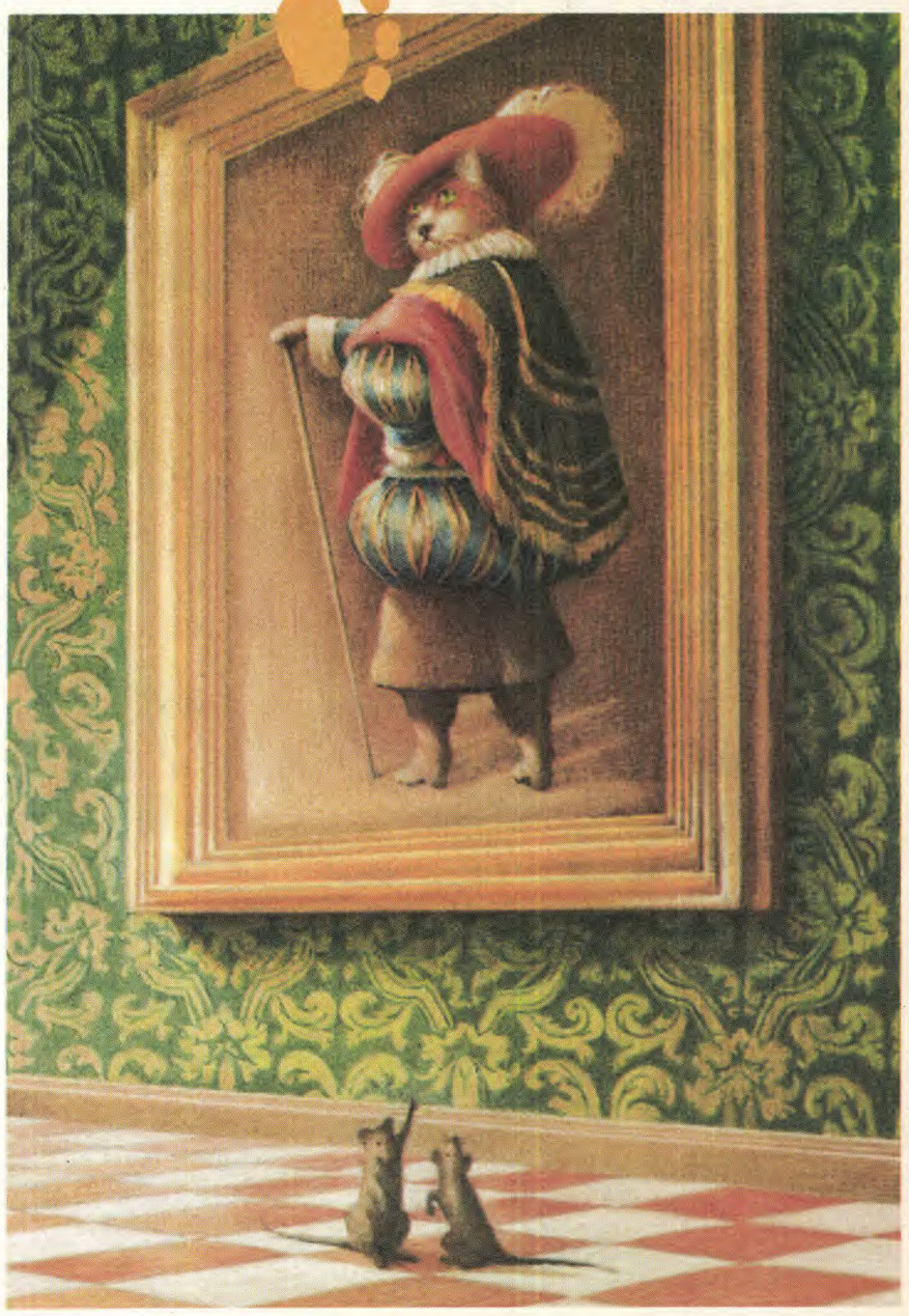
Let's begin with the cover. There's no type on it. What *is* there is the image of a cat. It's a clever cat with long, delicate whiskers and glittering eyes and a gaze that stretches well beyond the jacket of the book. Indeed, the cat takes up the whole of the cover, filling its frame in a close-up shot that is at once personal and provocative. It is an intimate, though somewhat quizzical portrait that urges the reader to pick up the book. As illustrator Fred Marcellino explains, "The image just kept getting bigger and bigger, until there was no place for the type."

Had this jacket been printed with the front panel traditionally found on the cover of children's books, it would have explained this is a new telling of the tale of *Puss in Boots,* transcribed originally in the 1690s by Charles Perrault, translated most recently for this new edition by Malcolm Arthur, published by Farrar, Straus & Giroux, and illustrated most recently by Marcellino. As it is, this information is now printed on the back of the jacket, on the reverse side of the wraparound cover, floating across a more abstract composition of the cat's hat and the elegant curve of its plumed feather.

As the unusual cover treatment might suggest, Marcellino has not only illustrated the story, but he has designed the book as a whole, from jacket illustration and type to page layout and type specifications. And as one might suspect, the fact that the book has been designed by an illustrator gives it a visual unity that is not the standard issue in the design of children's —or adults'—books.

Although Marcellino has illustrated a previous children's book (*A Rat's Tale* by Tor Seidler), his reputation has been built on book jackets. His recent titles include Tom Wolfe's *Bonfire of the Vanities,* Judith Rossner's *His Little Women,* Iris Murdoch's *The Message to the Planet,* and Oscar Hijuelos' *The Mambo Kings Play Songs of Love.* With book jackets being his stock in trade, Marcellino is accustomed to working with at least some restrictions. Allowing the image to just get "bigger and bigger" isn't something jacket designers are able to do on any regular basis. Requisite type on the cover and its point size are the usual givens, not to mention the occasional author's approval. All of which made illustrating in full color a text that was in the public domain all the more appealing. So appealing, in fact, that Marcellino took two summers off to work on the book.

If the cover is provocative, the interior of the book quickly establishes its own visual rhythm. Rather than functioning as supportive devices, the illustrations are integral of the telling of the story. Indeed, the pace of the narrative is established by text *and* illustrations, the latter at times modulated and even, at other times more dramatic, climactic. "In a lot of children's books, there is an illustration done every page or so. I wanted a more perfect relationship between text and illustrations here."



To achieve that relationship, he used the text as a grid, comping out areas of type and art until a basic formula had been devised. Part of that formula was the oversized, 28-point Estienne typeface. "I like its schoolbook quality,

Then one day, when he knew the King would be going for a ride along the river with his daughter, who was the most beautiful Princess in the whole world, Puss said to his master: "Do as I say, and your fortune is made. Just go for a swim in the river—I'll show you the exact spot—and leave the rest to me."

The Marquis of Carabas followed Puss's instructions to the letter, though he couldn't imagine what good it would do him. While he was swimming, the King passed by and Puss shouted with all his might: "Help! Help! The Marquis of Carabas is drowning!"

...he used the text as a grid, comping out areas of type and art until a basic formula had been devised. Part of that formula was the oversized, 28-point Estienne typeface.

and printed in a medium gray, it won't be so jarring," explains Marcellino. Illustrations, in turn, interrupt the text. Creating their own dramatic impact, they range in their size and placement. The climax of the story, for example, the scene of the wedding, is illustrated in the book's only double-page spread. It is also the only spread without text.

Marcellino's early sketches indicated that the design process was not one of fixed stages, but one that was more fluid, evolutionary. "My tendency," he says, "is to work all over the place, to do everything all at once." As testimony he produces overlay after overlay of black-and-white pencil sketches laid out with each block of text to develop and refine each image.

The illustrations themselves vary in their point of view. Indeed, the first full-page illustration depicts the cat crouching in the mill, peering over two gray mice who are investigating bags of grain. The reader peers at the cat as the cat peers at the mice. On all sides the gears of the mill are grinding. The viewpoint is one that gives the cat—and by association, the reader—a sense of omnipotence. Subsequent illustrations vary in their point of view, but it is rarely direct, frontal, straightforward. More often, it is from above or below, from an angle, and these variations establish a strong visual rhythm. Sometimes the cat is minuscule; at other times it dominates the frame. In keeping with how a child regards the world at large and his place in it, these shifting viewpoints are indeed suited to a child's story. Too, the images fill the pages. Heads are cropped and gestures continue right out of the frame. The sense of movement is explicit and that, too, is appropriate to the telling of a children's tale.

All of which brings us to the cat himself. "Charlotte and Harriet were my models," explains Marcellino referring to his own two cats." Indeed, whether perched obliviously and precariously on the edge of a well, curled up on a rug, or whispering in his master's ears, the cat is never more or less than a cat. Marcellino explains that previous versions of this story have tended to anthropomorphize the cat, providing him with human gestures and movements. Marcellino has made a greater effort to keep the cat a cat, a fact which only further dramatizes the magic and the grand incongruity of his accomplishments.

Marcellino has positioned the story in 17th century France, with the lavish costumes, architecture and interiors of the period. It is a style that makes for a rich play with pattern ranging from ornate floor tiles, windowpanes, tapestries and carpets to a host of other architectural details. Too, the drawings evoke classical Renaissance painting in their gradation of light and shadow, their use of perspective, and in their use of dis-

HEADLINE: ITC ZAPF CHANCERY MEDIUM ITALIC, ITC NEW BASKERVILLE ROMAN, ITC ZAPF DINGBATS INITIAL CAP: ITC ZAPF CHANCERY MEDIUM ITALIC SUBHEAD/TEXT/PULL QUOTE/CREDIT: ITC NEW BASKERVILLE ROMAN, ITALIC BYLINE: BOLD ITALIC MICE & PAW ILLUSTRATIONS: WYD

tant landscapes that frame their own small narratives. "I wanted to establish a classical sense," explains Marcellino. What it also established, of course, is a comic contrast to the outrageous maneuverings of the wily cat.

The illustrations have been rendered in colored pencil on a taupe, textured illustration paper. Ironically, this is the first time Marcellino has worked in this medium. Apart from these more rudimentary utensils, Marcellino's only tool was a copy machine used to test varying intensities of shade and color. Despite the formality and detail of many of these drawings, Marcellino did not work from photographs. While working from photographs can be useful in reproducing the detail of architectural renderings, he is reluctant to use them for anything else, finding that "the references to the photographs are too clear."

And while Marcellino admits to the tedium of working in colored pencil, he was also drawn to the flexibility of the medium. "It's more controllable, more like drawing than painting," he explains. Whole sections can be erased and replaced. Too, colored pencils render gradations and texture easily. "The hardest thing to do with pencils is a flat area." And although Marcellino initially considered using an airbrush, a tool he frequently uses on jacket designs, he felt that the slick quality of the airbrush would be inappropriate. "I felt that a crude, primitive quality was more suitable to the story."

"This is a story," says Marcellino, "that has demanded and allowed reinterpretation throughout history." And indeed, the tale is informative to children on a variety of levels. In the images of a cat stalking and hunting its prey there is a lesson to children in the inevitable brutality in nature. More important, perhaps, is the image of the cat as one that accomplishes the impossible. Wily, clever, living on its wits alone, the cat maneuvers his master and himself from poverty to riches. Too, Marcellino observes, the cat is a helper. He achieves what the child cannot. As the mythical and imaginary helpmate, he is the creature allowed to exist outside the limits of social convention. He throws moral sensibility aside...and in the end is justified in doing so; all in the story get what they deserve. "He's like a lot of our more modern day cartoon characters," observes Marcellino. "He's impossible, lawless, with a totally charming wickedness."

Most important, perhaps, is the atmosphere of the fantastic, the surreal landscape in which housecats are clothed in elegant garments, where a tyrant can be transformed into a mouse, and where peasants and kings alike attend to the advice of a cat. It is a landscape of the fantastic which Marcellino has so precisely transcribed. Indeed, his new visual narration of this story accommodates all of these levels of interpretation. And by doing so, Marcellino has executed his own small transformation of an age-old child's story into a classic fable relevant to more contemporary times.

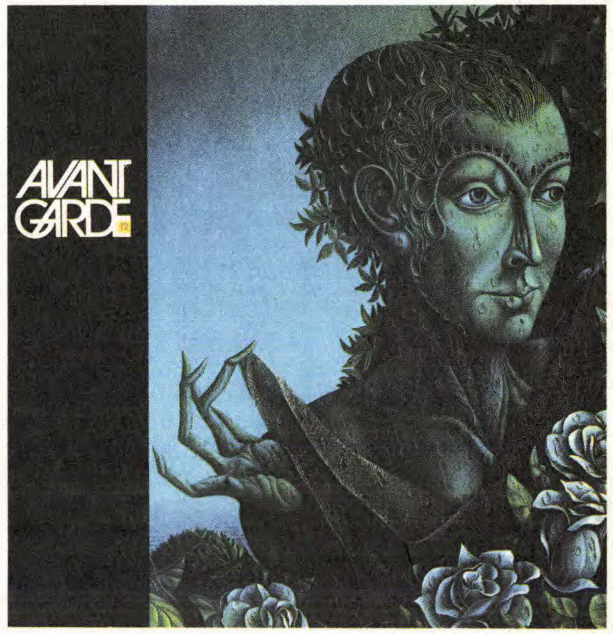
Akiko Busch writes about architecture, crafts and design. Currently she is working on Rooftop Architecture: The Art of Going Through the Roof, *to be published in Spring '91 by Henry Holt & Company.*

20 CELEBRATING DESIGN: 20 YEARS, 20 DESIGNERS

International Typeface Corporation is celebrating its 20th anniversary. Over the last two decades design has changed and designers continue to change the direction their work will take. Twenty practitioners of design comment here on images which have influenced and inspired them over the last 20 years. Interestingly, the breakthrough piece or change of style created by the designers themselves sometimes became the image most important to them.

Primo Angeli
Primo Angeli Inc., San Francisco, California
Cover of Avant Garde *by Herb Lubalin*
Illustrator: Jorgen Boberg

If I have to choose a single influence over the last 20 years, it would be Herb Lubalin. His concepts and forms were the most inventive and inspirational.



Erik Spiekermann
MetaDesign Plus, Berlin, Germany
Berlin subway sign

This is a case of "typografia vulgaris," i.e., ordinary typography of the worst thus perhaps best kind. The typeface is terrible, the technology inappropriate, and the intended message nebulous. Missing letters remind us not only of the omnipresent power of gravity, but also the futility of all man's endeavor. The sign also reminds me of how much work is still ahead of us.

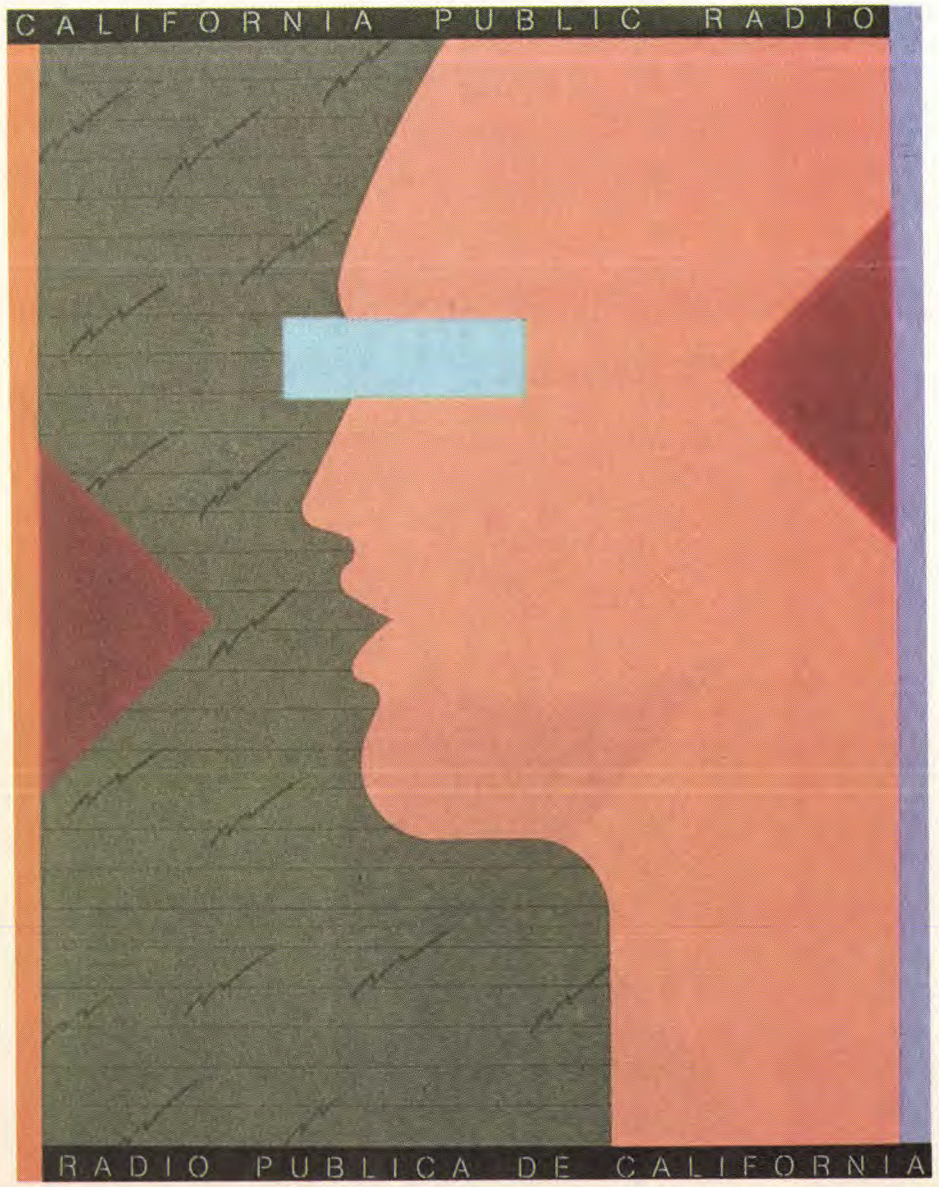
Bradbury Thompson
Bradbury Thompson, Riverside, Connecticut
Washburn College Bible *by Bradbury Thompson*

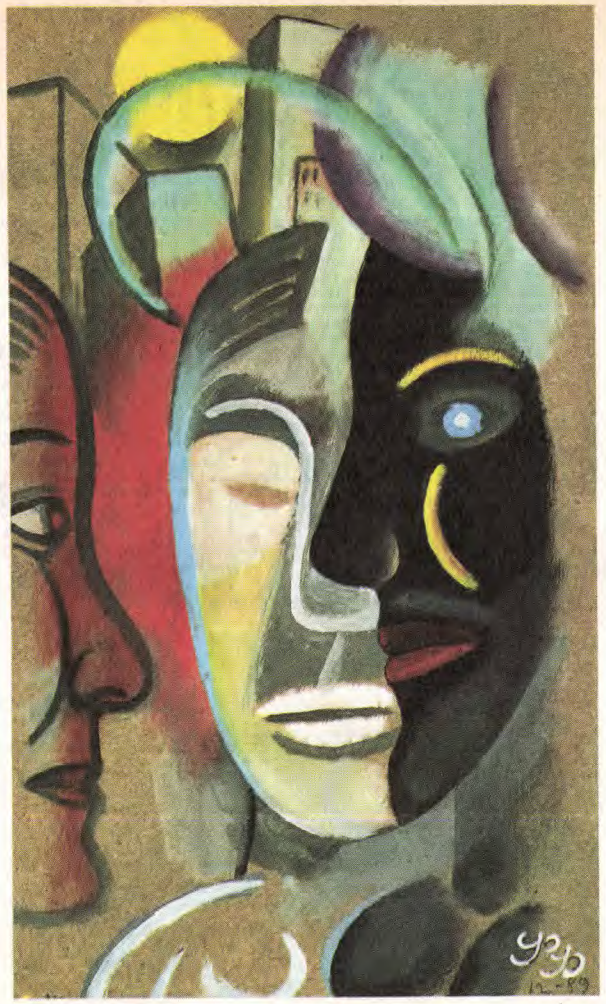
The *Washburn College Bible* offered an opportunity to try out an array of new ideas rarely available to a graphic designer. I found that by setting the biblical text in phrases, I could emphasize the rhythm of the human voice and make the archaic English of the King James version perfectly clear. I was also determined to bring great art into the Bible: here was a chance to have masterpieces of art begin each chapter. If the job of a designer is to make material more understandable, the Bible is the ultimate challenge.

Michael Vanderbyl
Vanderbyl Design, San Francisco, California
California Public Radio Poster by Michael Vanderbyl

This piece represents a turning point in my work as a designer. I was educated as a designer in the mid-'60s. Helvetica was not just a typeface, but a "lifestyle"—abstract, hard-edged, red, yellow, blue and gray were the colors of the day. But while I was in school, PushPin Studios had been creating these great, whimsical and beautiful, figurative images. They had a human quality.

This poster reconciled my formal, abstract, flat graphic style and colorful, figurative expression I was attempting to deal with.





Paul Davis
Paul Davis Design, New York, New York
Oil painting by Paul Davis
under the influence of Picasso

The 1979 Picasso retrospective was an inspiration and made me realize that we don't have to limit ourselves as artists. His experiments in collage and Cubism particularly excited me. At first, these approaches found their way into notebooks as just play, but then I realized that play was essential for keeping me interested in what I was doing, and I started incorporating them into my work.

Rod Dyer
Rod Dyer Group Inc., Design & Advertising,
Los Angeles, California
Promotional piece for Andresen Typography by the Rod Dyer Group

Drew Andresen wanted to do a capabilities brochure directed to art directors, type buyers and production people. We decided a conventional brochure would be too mundane to send to creative people, so we came up with a comic book approach, created a character, Scott Gothic private investigator, (named after a typeface). The comic book proved successful and went into a second printing.

Ken Cato
Cato Design Inc, Victoria, Australia
Prospectus for the Michael Peters Group, London

Michael Peters Group produced their document—an "origami style" prospectus which was creatively different in the market place. The main impact is that design as an industry has taken on a different status and now sees itself as a business amongst other businesses.

McRay Magleby
Brigham Young University Graphics, Provo, Utah
"Wave of Peace" poster

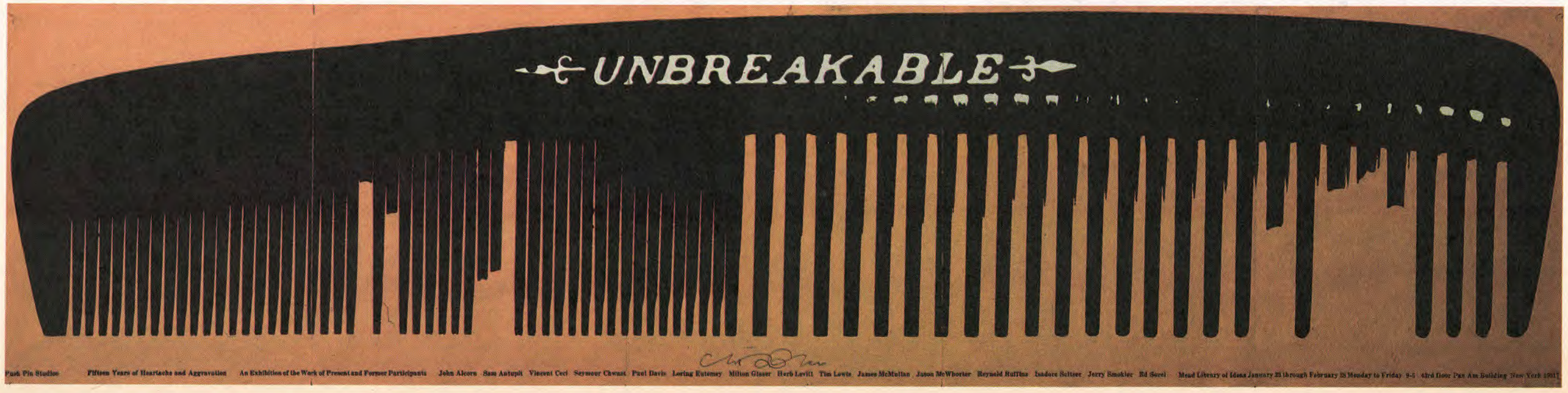
In 1986, my "Wave of Peace" poster was named the most memorable in the world. The original inspiration for the poster was the famed Japanese woodcut, "The Wave Off Kanagawa" by Katsumika Hokusai, 1828–29. I added the doves and created an image to mark the 40th anniversary of the World War II bombing of Hiroshima.

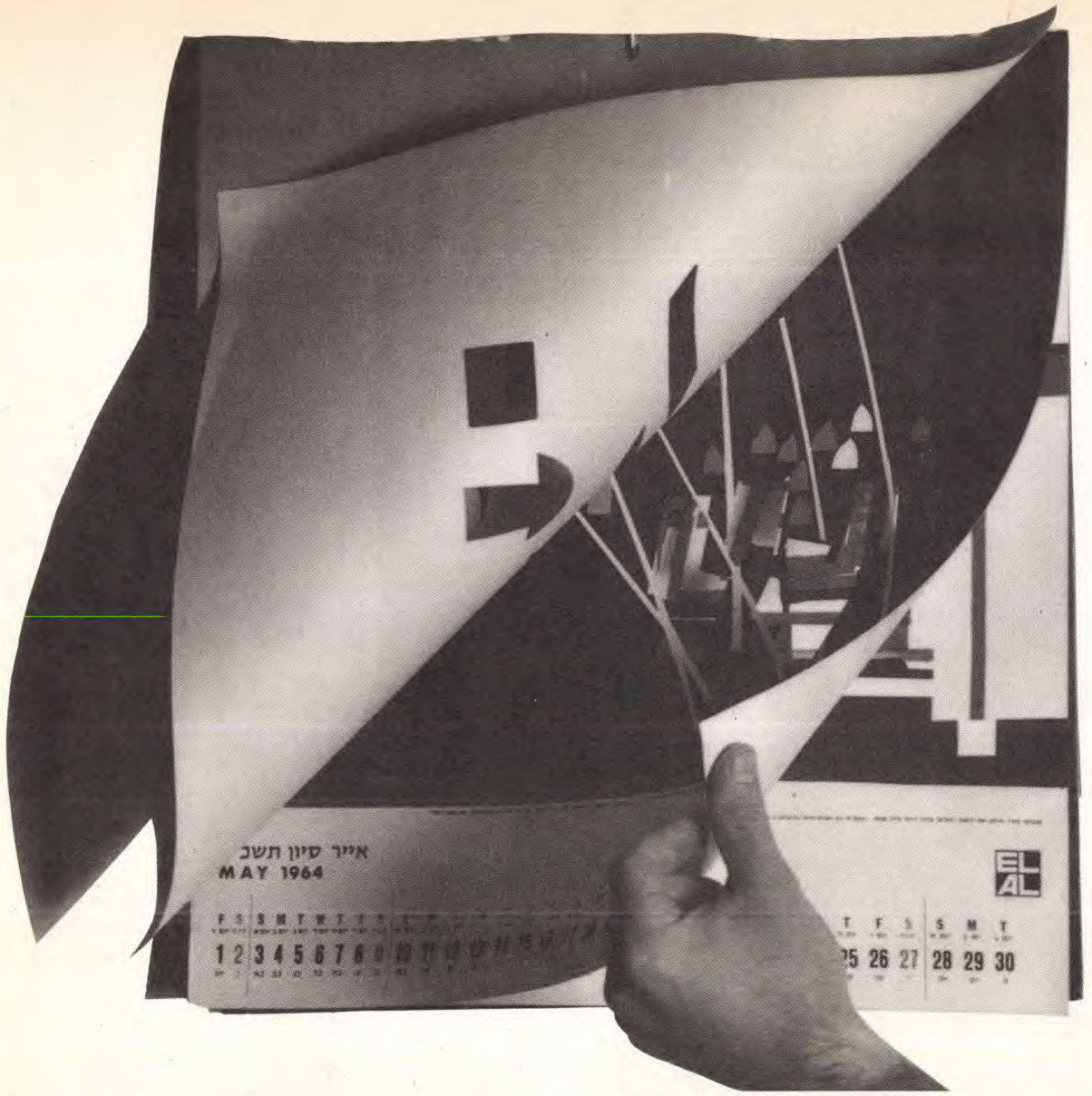
David Kennedy
Wieden & Kennedy, Portland, Oregon
Poster from PushPin Studios done by Milton Glaser and Seymour Chwast

For 20 years or so, it has stared down at me from a dozen office walls, above at least as many drawing boards. The corners have been pierced by countless pushpins and the gatefolds have all but worn through. It was lost for a year, and I framed it so it would be too big to misplace again. The first day I saw it, it looked to me to be a broken comb. Today, after my 51st birthday, I know it is just missing a few teeth.

Woody Pirtle
Pentagram, New York, New York
Poster from PushPin Studios done by Milton Glaser and Seymour Chwast

Almost anyone in the design or advertising disciplines is able to relate to this piece. It touches us where we live. At some point between peak and valley. Often it comes to mind when I think things can't get much worse. I am then comforted by the notion that even though, at the moment, all appears to be lost, just beyond the next horizon, there is one more victory waiting to put us back on top.

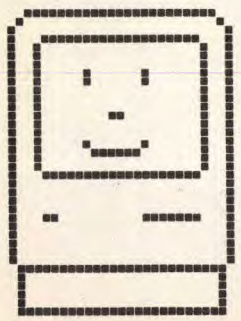




Clement Mok
Clement Mok Designs, San Francisco, California
Computer graphic by Susan Kare

The most exciting breakthroughs in the 21st century will occur not because of technology, but because of an expanding concept of what it means to be human.

Traditional languages are simply unable to represent the world that technology has forced on them. The problem for design is not technology, but the way it has been absorbed uncritically so far. The issues and the challenges are about "context" and not about "form."



Dan Reisinger
Studio Reisinger, Tel Aviv, Israel
El Al Calendar

The work I have selected is a calendar I designed 20 years ago for El Al, Israel Airlines, utilizing cut-outs and enabling a view through 2–3 pages at the same time. The technique of cut-outs and folds adds a third dimension which appears later in many of my works, mainly calendars, greeting cards, even signage.

Josef Müller-Brockmann
Unterengstringen, Switzerland
Poster for an exhibit of Zurich concrete art by Josef Müller-Brockmann

I like this poster because it is in the spirit of these artists who are well-known constructivist painters. The typographic composition encloses an empty space which prompts the imagination to interpret as a painting. Furthermore, the typographic composition is clearly proportional, and the contrast between the typographic elements is strong and esthetic.

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glarner
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lohse

zürcher
konkrete
kunst

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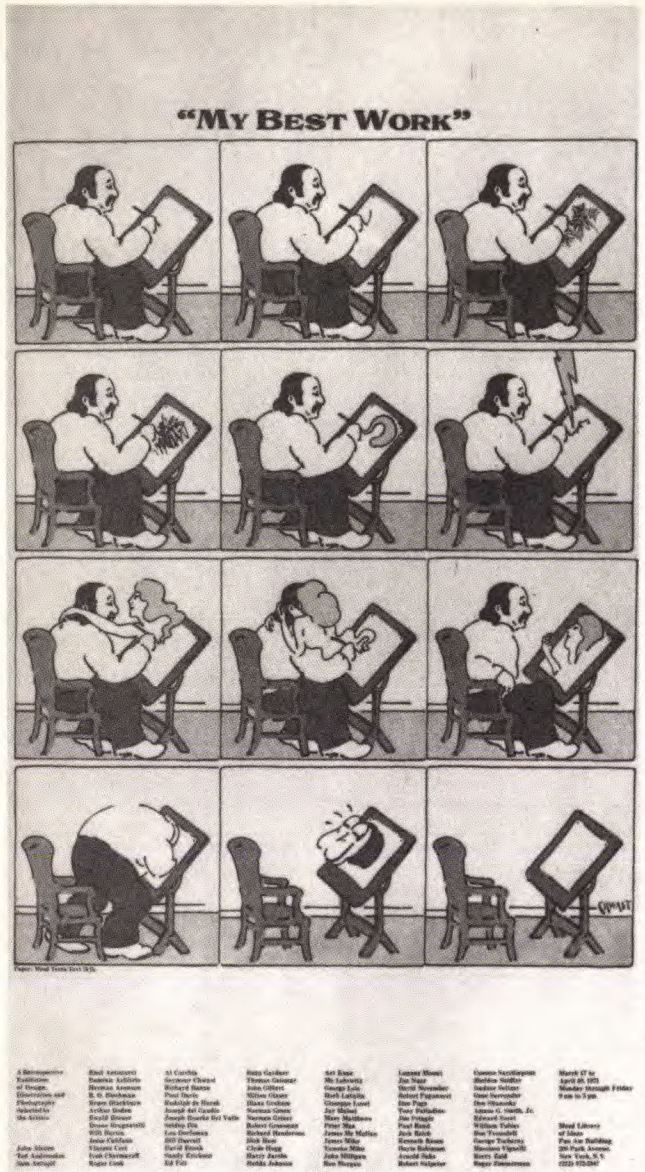
freitag samstag sonntag
10.30 - 12.30 uhr 16.00 - 18.00 uhr



Paula Scher
Koppel & Scher, New York, New York
Poster by Seymour Chwast

My favorite piece of design is a 1979 poster for the Mead Library by Seymour Chwast. It was appropriately called "My Best Work." I won't pretend that it started a typographical trend, invented a new form...it simply touched my heart, and still does.

Bascove
New York, New York
Illustration by Sue Coe

Whenever I need to be reminded of courage in depicting our political and social insanities, I turn to Sue Coe's work.

Courtesy Galerie St. Etienne, New York. Copyright © 1989, Sue Coe.

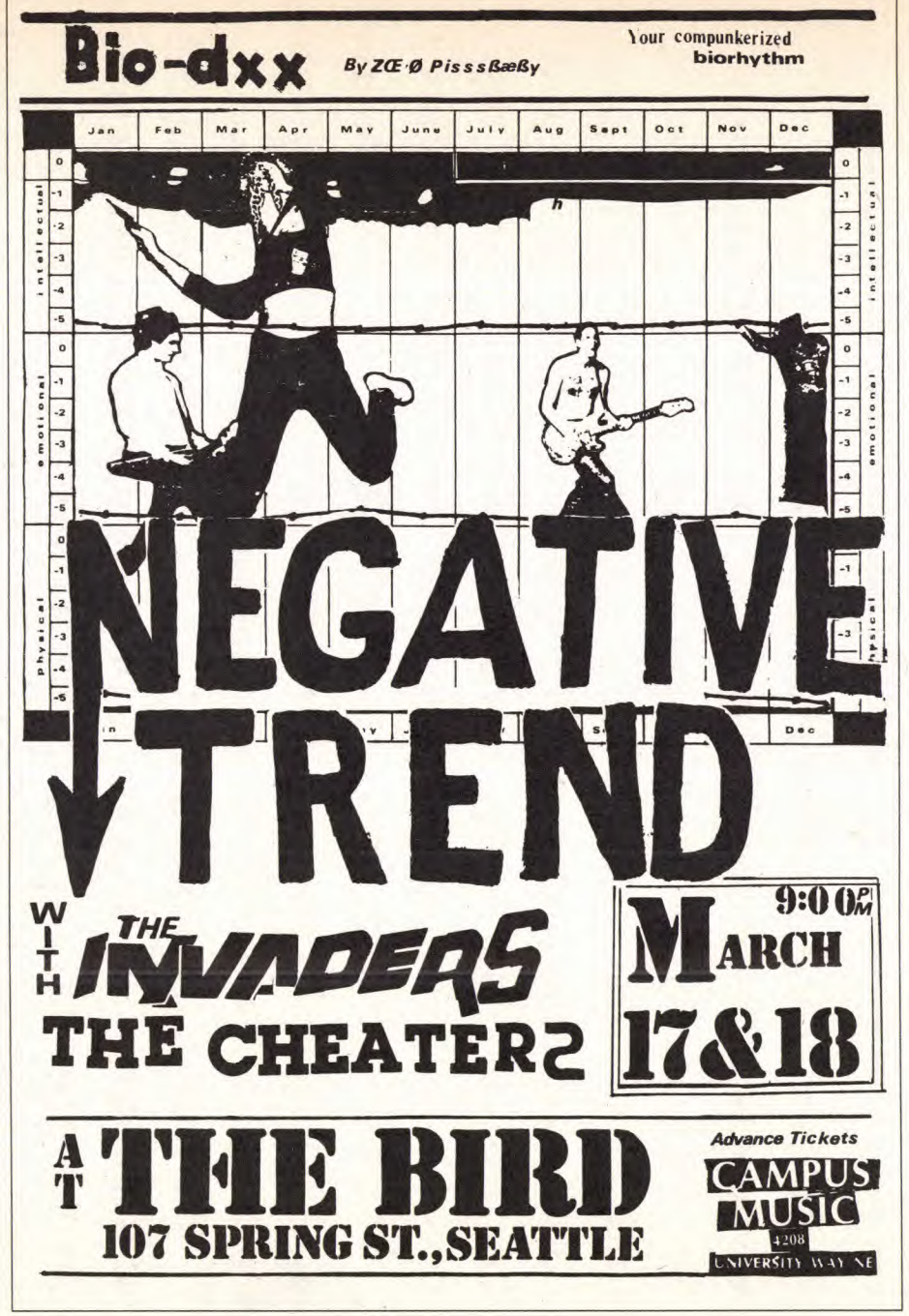
Forrest Richardson
Richardson or Richardson, Phoenix, Arizona
Poster for Drennen Cadillac. Art director: Harris Milligan. Copywriter: Rich Haltern. Photographer: Tim Olive. Agency: Luckie & Forney, Atlanta

This particular ad has always stuck with me. By chance, it was probably the first great concept I had ever been exposed to. It seemed to crystalize the idea for me that "design" was actually a business that centered around better communication. It made sense then. It still does.

Hermann Zapf
Seitersweg, Germany
ITC Zapf Book® typeface

This was an unusual team to work with, the founders of ITC in New York: Aaron Burns, Herb Lubalin, and Ed Rondthaler. It was a modern face and my suggestion for the name was ITC Classic. But Herb decided to put more emphasis toward a book face, and at the end, the alphabet was named ITC Zapf Book. I did manage to avoid naming the heavy version ITC Zapf Fat.

HEADLINE: ITC AVANT GARDE GOTHIC BOOK TEXT: DEMI, BOOK, BOOK OBLIQUE CREDIT: BOOK



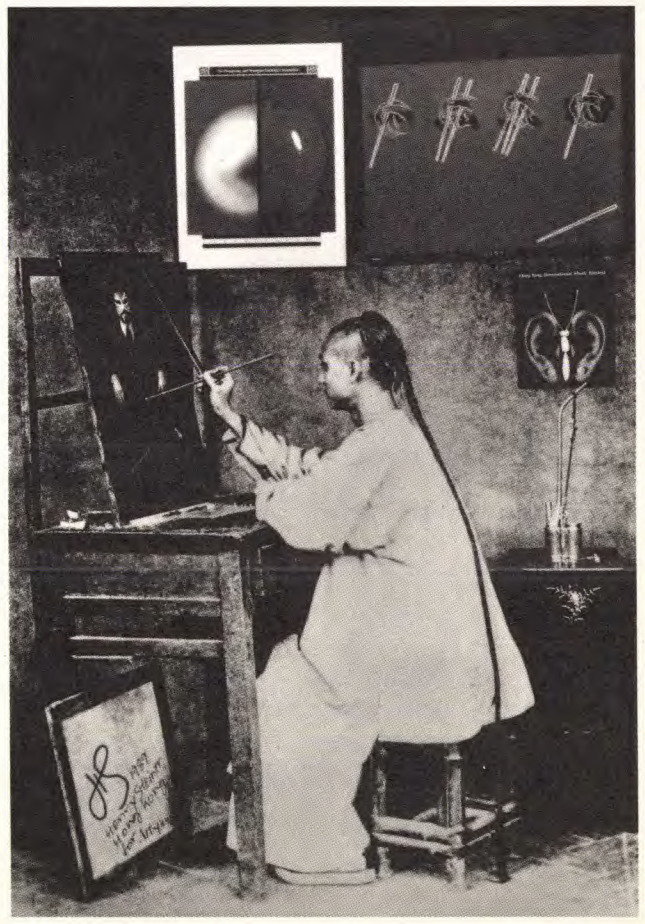
Art Chantry
Art Chantry Design, Seattle, Washington
Punk Street poster by Franko (Frank Edie)

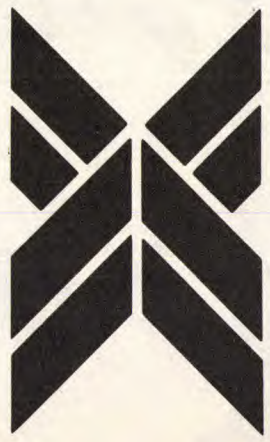
I was a snotty college kid drawn to Duchamp, Picabia and Schwitters making a living faking Moscoso, Steadman and Goines while secretly desiring to be Cal Schenkel or Harry Chester. In the chrome and airbrush '70s, I found no relief. Suddenly, there was this poster stapled to a telephone pole. It was exactly right, the perfect reflection of my ideas as mass communication, exactly what I wanted and what I needed. I stopped dead in my tracks in total awe. I took it home and stared at it for days.

This poster may seem a little old-fashioned now, but in its original context, it was jolting, shocking, out-of-this-world—a revelation and a revolution—a whole new order where anything was suddenly possible. Finding this poster in 1977 was the most liberating experience of the last 20 years.

Henry Steiner
Graphic Communication Ltd., Hong Kong
"Self-portrait" poster by Henry Steiner

Some of my work from the last two decades is aptly superimposed on an 1865 photograph of a Hong Kong commercial artist in this poster. In 1970, I would have chosen one of Henry Wolf's wittily conceptual Esquire covers or Bob Runyan's first "theme" annual report for Litton; they still influence me today.





Felix Beltran
Mexico City, Mexico
Trademark for Xpos, Mexico by Felix Beltran

My main purpose in this design was to create a trademark evocative of the modular panels constructed by the client. I resorted to using the initial letter of the name, Xpos, and treated it to suggest three-dimensional modular panels. For me, this trademark demonstrates the proper synthesis of visual and graphic elements in the communication process.

Recycle

A Call for Entries

1990–91 Herb Lubalin International Student Design Competition

We have only one planet and one atmosphere and the garbage we generate is threatening the health and well-being of both. There are many things we as individuals can do to change this, and one of the simplest is to recycle. Newspaper, writing paper, cardboard, milk cartons, telephone books, glass, aluminum, tin cans, clothing, motor oil, rubber tires, plastic bottles, disposable batteries, automobile batteries and other materials are all recyclable. ➥ Recycling saves money and conserves our natural resources. It may mean remanufacturing from post-consumer waste or reusing old items in a new way. For example, making recycled paper from old newspapers and using old newspapers to protect breakable materials that are to be mailed are both forms of recycling. ➥ It doesn't take much to make a difference. The cumulative effect of each of us making even a single recycling effort is astonishing.

➥ The seventh annual Herb Lubalin International Student Design Competition explores our mutual responsibility of preserving the environment through recycling. Undergraduate, graduate or special students of bona fide art or graphic design departments or schools throughout the world are invited to submit work to this contest on recycling. (Employees—and their families—of Esselte AB and its subsidiaries are not eligible to participate.)

We have only one planet.

DESIGN BRIEF

Design a piece that would be suitable for use in a recycling public awareness campaign. The layout and choice of format is at the artist's/designer's discretion. Suggested possibilities include (but are not limited to) advertisements, booklets, posters, games, sculptures, film, video, etc.

REQUIRED COPY

The headline **Recycle!** must appear somewhere in each design. A phone number and/or address that someone might contact for additional information on local recycling programs is also required. Suggested wording is as follows: **Learn how you can make a difference. For information on recycling in** (name of town), **please contact:** (Provide the name, address and/or telephone number of your community's recycling program. If one does not exist, provide the address of the governmental agency someone could contact for information.)

Other text may be incorporated in the design as needed to clarify the entrant's message. Students are encouraged to do their own research on the environmental impact of recycling.

ENTRY FORMAT

Entries larger than 3 x 4 feet (.915 x 1.22m) or heavier than 15 pounds (6.8 kg) are not acceptable, but 35mm color slides or photographic prints of them will be accepted as will NTSC format VHS video and 16mm film. (PAL format VHS video is not acceptable.) Photographic entries should be shot against a black background. Typeset, calligraphic and handlettered reading matter are all acceptable. All entries must be able to withstand handling by exhibit personnel, jurors and press photographers.

JUDGING CRITERIA

Each entry will be evaluated for quality of the concept, relevance of the solution to the design brief, excellence in design and use of typography.

JURY

Sheila Levrant de Bretteville, Yale University, New Haven, Connecticut.

Cheryl Heller, Wells, Rich, Green, Inc., New York, New York.

McRay Magleby, Brigham Young University, Provo, Utah.

Alan Peckolick, Addison Design Consultants, New York, New York.

Erik Spiekermann, MetaDesign, Berlin, Germany.

PRIZES

First Prize: The 1991 Herb Lubalin Medal and $5,000.
Second Prize: $2,500.
Eight Third Prizes: $500 each.

Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the fall of 1991. A selection of the winning pieces will be featured in a future issue of **U&lc**.

SCHOOL CERTIFICATION

Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

ENTRY/HANGING FEES

None.

ARTIST/DESIGNER RELEASES

Entries submitted to this competition cannot be returned, although students will be given the opportunity to pick up artwork following the judging. Students should make copies of their entries if they want a record of them. By submitting work, entrants grant permission for ITC to use the art for publication in **U&lc** and for publicity for the exhibition at the ITC Center. Entrants also grant permission to include their work in any traveling exhibitions, audio/visual presentations and brochures that may be planned in conjuction with this competition. The artist will receive proper credit for any work that is reproduced.

DEADLINE FOR ENTRIES

All entries must be received by May 24, 1991.

ENTRY FORM

Please attach a copy of the entry form to the back of each submission. Attach the bottom edge only, as it will be removed by ITC prior to the judging. Entry forms otherwise affixed cannot be processed.

Please provide a permanent mailing address, or address where the entrant can be reached during June-August, 1991. Dormitory or other school-year-only addresses are not to be used.

WHERE TO SEND YOUR ENTRY

Recycle!
ITC Center
2 Hammarskjold Plaza
New York, NY 10017
USA

MAILING/SHIPPING

All costs to be paid by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport deliveries will not be accepted, nor will entries arriving postage due.

CUSTOMS REQUIREMENTS

Please be sure that your package has the proper customs information and forms so that it will be properly received in the United States. The phrase "Material for Contest. No Commercial Value." on the package normally will expedite it through customs. ITC is not able to accept deliveries that require payment of customs handling and/or duty.

Entry Form

Please print or type neatly.

Name of Entrant

Entrant's complete home (not school) mailing address

Entrant's home phone number

Medium (ink, silk screen, etc.) Size

Typeface

School Instructor

School's complete mailing address

Attach at this edge only. Form will be removed prior to the judging.

Have you:

- ➥Included required copy in your submission?
- ➥Completed entire entry form using your permanent mailing address?
- ➥Affixed entry form at bottom edge only?
- ➥Enclosed proof of student status on school letterhead?
- ➥Submitted video entries in NTSC/VHS format?

Printed on recyclable paper.

QUICK,

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THE INITIALS STAND FOR THE AMERICAN INSTITUTE OF GRAPHIC ARTS. BUT IN FACT, THE NAME HAS COME TO STAND FOR MUCH MORE. AIGA HAS BECOME A FORCE FOR CHANGE FOR THE GOOD OF ITS MEMBERS, THE PROFESSION, OUR CULTURE AND OUR ENVIRONMENT. CONSIDER WHAT WE'VE DONE IN JUST THE LAST YEAR: PUBLISHED AN ANNUAL. PUBLISHED FOUR ISSUES OF THE AIGA JOURNAL. HELD A NATIONAL GRAPHIC DESIGN CONFERENCE DEDICATED TO DANGEROUS IDEAS. ESTABLISHED 6 NEW CHAPTERS AROUND THE COUNTRY, BRINGING THE TOTAL NUMBER TO 34. PUBLISHED A NATIONAL MEMBERSHIP DIRECTORY. DISTRIBUTED OVER 10,000 COPIES OF THE AIGA STANDARD CONTRACT. SPONSORED THE ECO NEWSLETTER DEDICATED TO RECYCLING AND THE ENVIRONMENT. ORGANIZED FOUR NATIONAL COMPETITIONS AND EXHIBITIONS. COLLABORATED WITH THE WALKER ART CENTER ON THE FIRST MAJOR MUSEUM EXHIBITION, "THE HISTORY OF GRAPHIC DESIGN IN AMERICA". HELD A NATIONAL RETREAT ON THE SOCIAL RESPONSIBILITIES OF THE AIGA. COMMISSIONED A NATIONAL SALARY SURVEY OF THE GRAPHIC DESIGN FIELD. CELEBRATED OUR 75TH ANNIVERSARY. PRODUCED A VIDEO, "ETHICS AND BUSINESS PRACTICE IN GRAPHIC DESIGN" FOR USE IN SCHOOLS. ADDED 2,000 NEW MEMBERS. AND ORGANIZED 250 PROGRAMS ACROSS THE COUNTRY, RANGING FROM COMPUTER TECHNOLOGY TO SOVIET POSTER ART. THE GOOD NEWS IS, THIS IS JUST THE BEGINNING.

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As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

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Mountain View, CA 94039-7900
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Interactive Software Tools for Graphic Arts

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90 Industrial Way
Wilmington, MA 01887
(508) 658-5600
EditWriters, CompuWriters, Text Editing Systems, MDS™ 8200, 8400, 8600, Accessories and Supplies

Alphatype Corporation
220 Campus Drive
Suite 103
Arlington Heights, IL 60004
(312) 259-6800
Workstation III and AlphaComposer Phototypesetting System, CRS Digital Phototypesetter

Ampex Corporation
401 Broadway
Redwood City, CA 94063-3199
(415) 367-2011
AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.
3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Express System for Signage

Apple Computer, Inc.
20525 Mariani Avenue
Cupertino, CA 95014
(408) 996-1010
Manufacturer of Macintosh Equipment

Applied Arabic Limited
South Bank TechnoPark
90 London Road
England
01922-8803
Distributors of Arabic Typefaces and Suppliers of Digital Information for Arabic Typefaces

Architext Inc.
121 Interpark Boulevard
Suite 1101
San Antonio, TX 78216
(512) 490-2240
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Artype, Inc.
3530 Work Drive
Fort Myers, FL 33901
(813) 332-1174
Toll Free: 800-237-4474
Dry Transfer Letters, Cut Out Letters

ASIBA GmbH
Ostengasse 7
8400 Regensburg
West Germany
(0941) 52240
Letterplot 33 (Software for Signage)

Aston Electronic Designs Ltd.
125/127 Deepcut Bridge Road
Deepcut, Camberley, Surrey
GU16 6SD England
(0252) 836221
Video Character Generators

Autologic, Inc.
1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
Phototypesetting and Laser Imaging System

Autologic SA
1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and Phototypesetting Systems

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Fontware and Digital Type

British Broadcasting Corporation
Broadcasting House
London W1A 1AA
England
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Video Fonts for the BBC

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Box 1285
Bangor, PA 18013
(215) 588-0047
Fonts Galore System

Camex, Inc.
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Boston, MA 02111
(617) 426-3577
SuperSetter Digital Imaging Systems for Text

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1-800-359-4920
Manufacturer of Bitmap and PostScript Typefaces for Macintosh

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Island Park, NY 11558
(516) 431-7733
Dry Transfer Letters

Chartpak
One River Road
Leeds, MA 01053
(413) 584-5446
Dry Transfer Letters

Color Image Products Company
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Lancaster, PA 17601
(717) 393-2591
Manufacturer of Dry Transfer Letters

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Great Valley Corporate Center
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Develop, Market, and Distribute Graphic Software for Apple Macintosh Computer

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West Germany
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ETP Systems, Inc.
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Portland, OR 97232
(503) 234-5522
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Filmotype Supplies, Inc.
2952 Peachgate Court
Glenview, IL 60025
(708) 998-0871
Film Fonts

The Font Company
12629 North Tatum Boulevard
Suite 210
Phoenix, AZ 85032
(602) 998-9711
PostScript Publisher of URW Library for Macintosh and PC

The Font Factory
2400 Central Parkway
Suite A
Houston, TX 77092
(713) 682-8973
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Spain
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4664 Lougheed Highway
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British Columbia V5C 6B7
Canada
(604) 291-9121
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Dry Transfer Letters

Mephistopheles Systems Design

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characters

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David Bennett is the character responsible for the distinctive look of fitness in Houston.

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The question, not the place.
Because, as an instructor at The Art Institute, Bennett has captured the essence of strong typographic design. He considers type to be the central element in any design. And practices what he teaches with type design work for everything from the Houston Ballet to The Art Institutes International logo on this page.

y...

The letter, not the question.
As a character, it has many possibilities. And, as David Bennett's students begin to see them, he feels his mission is rewarded. "As students realize the potential in typography, their entire portfolio benefits. It's an amazing transformation, and one that's repeated in each new class."

David Bennett has been with The Art Institute of Houston for 12 years. In that span, he has learned to listen as well as teach. "Teaching is a two way street. There is never a day that goes by that I don't see something different through my students' eyes. They have such fresh and creative minds."

David continues his class and design work daily at The Art Institute of Houston . . . a consummate teacher: an accomplished designer.

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TECH talk

by Barry Zuber

Quick Looks

Software

Quark® 3.0 is here and shipping! The latest version of this powerful page layout program for the Macintosh incorporates input from graphic arts and publishing professionals such as: precise typographic control, on-screen text, picture or line modification without having to use a dialog box, advanced word processing capabilities, a Librarian to store frequently used items, color capabilities and the ability to import and manipulate all popular picture formats for spot and color separations, vertical text alignment and rotation of text or graphics in increments as fine as .001 degree.

Quark, Inc. made a joint announcement with IBM at the recent Seybold Conference in San Jose, California. Quark 3.0 will be available on IBM personal computers running under Windows® 3.0 or OS/2®. No ship date has been given yet. $795.

Quark, Inc. has released their Fall '90 catalog of third party software extensions for specific publishing needs. These add-on programs to QuarkXpress offer special features for design applications such as newspaper, magazine or book publishing. In addition, the QuarkXtensions catalog lists software that brings unique capabilities to Xpress such as print spooling, database publishing, publishing management, scanning within Quark plus a host of other features. For Macintosh. No charge for catalog. Quark, Inc., 300 S. Jackson St., Suite 100, Denver, CO 80209. (800) 356-9363, (303) 934-2211.

If you own an IBM PC with Windows 3.0 and are looking for a flexible, easy-to-use page layout program, this is it. Archetype Designer™ 3.0 features professional typographical control, spot and color separations, importing of leading graphic files, text and graphics rotation to .001 degree, enhanced drawing tools and vertical justification. Archetype is ideal for the creation of brochures, ad comps, annual reports, catalogs and stylized magazines. $995. Archetype Inc., 100 Fifth Ave., Waltham, MA 02154. (617) 890-7544.

Microsoft® has released PowerPoint,® a full-featured program for IBM/compatibles. PowerPoint features a built-in word processor and spell checker and the ability to import spreadsheets and graphics from your favorite applications. $495. Microsoft Corporation, 16011 NE 36th Way, Box 97017, Redmond, WA 98073-9717. (800) 541-1261.

Ventura Software has announced Ventura Publisher™ for the Macintosh. Ventura Publisher for the Mac works and operates the same way as its powerful cousin on the PC so that long documents such as books or catalogs are easy to produce. $795.

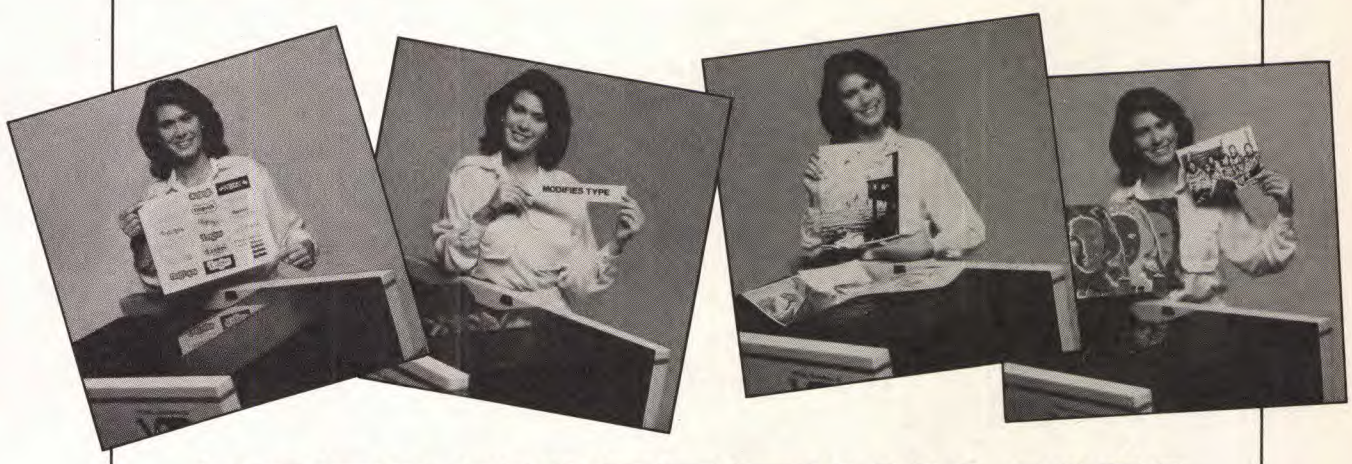
Ventura Software has published a catalog of third party software products that enhance the features of Ventura Publisher. The MarketMate Products Catalog lists programs for creating graphics, fonts, converting images, printing, gray-scale editing and training. Ventura Software Inc., 15175 Innovation Dr., San Diego, CA 92128. (800) 822-8221.

Aldus Corporation has announced a performance-enhanced version of Aldus PageMaker® that is compatible with Windows 3.0 for the PC. PageMaker 3.01 is 40 to 50 percent faster than previous versions of PageMaker running under Windows 2.0. PageMaker 3.01 also includes new import filters for WordPerfect and ASCII files. $25 for registered users.

The highly regarded Persuasion™ presentation program for the Mac has been announced for Windows 3.0. The PC-based program from Aldus incorporates PageMaker features such as pasteboard and ruler guides. $595. Aldus Corporation, 411 First Ave. S., Seattle, WA 98104. (206) 622-5500.

FrameMaker™ is a powerful page layout program that is specifically designed to produce long, complex documents. FrameMaker contains word processing, sophisticated page layout, graphics and book-building tools all in one program. For typographical control, the program provides font sizes from 4 to 400 points, word and letterspacing, hyphenation and leading controls, manual and automatic kerning and vertical justification. FrameMaker also imports graphic images and text files in the leading file formats. There's even a 130,000 word spell checker. FrameMaker also runs on NeXT and Sun workstations so documents created on these machines can be opened on the Mac. For Macintosh. $995. Frame Technology Corpora-

(continues on page 55)



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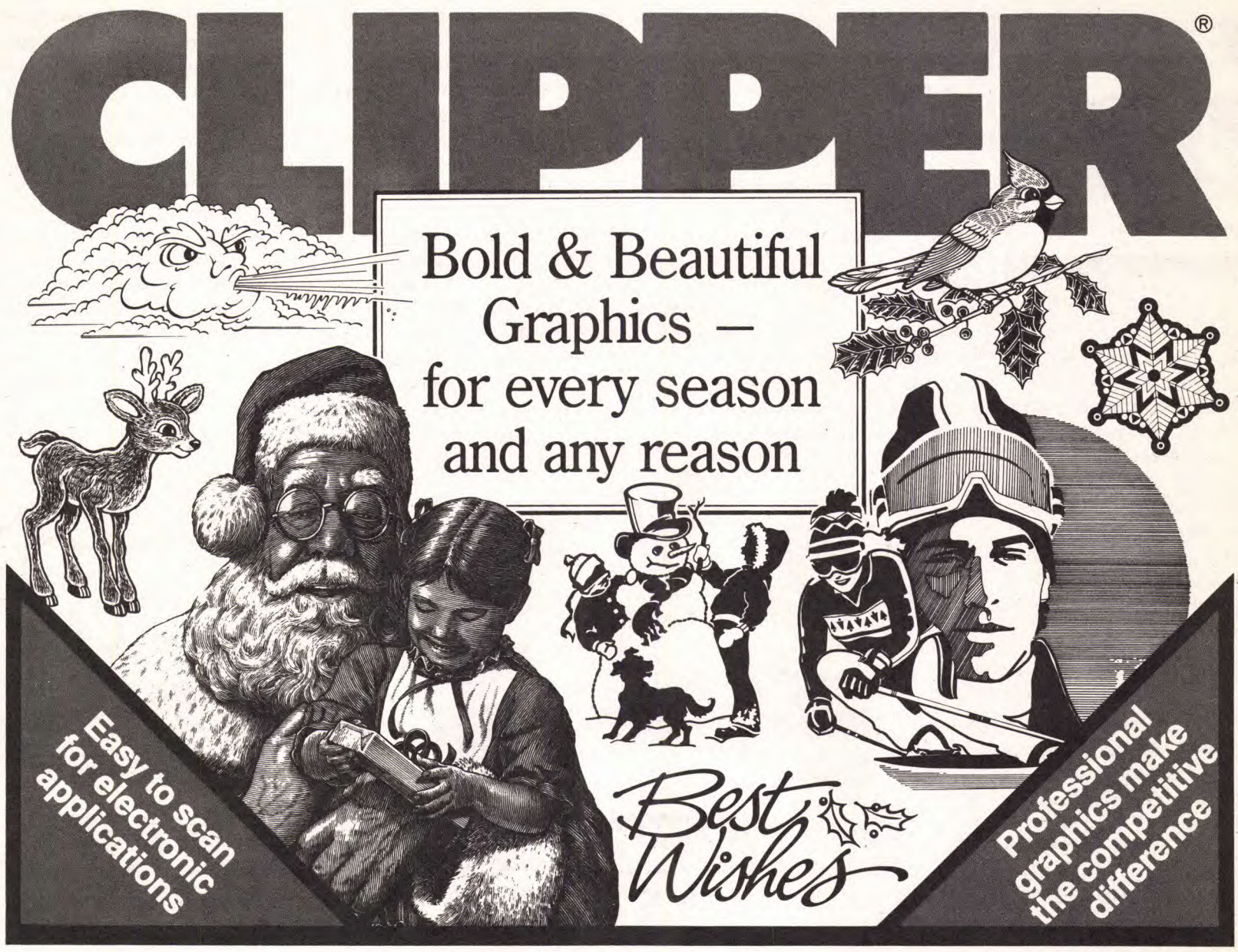

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Fax: 609-665-1789

11. Printers

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NEW YORK • NY 10010
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FAX: (212) 633-2743

Waldman Graphics
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Pennsauken, NJ 08810
800-543-0955
Fax: 609-665-1789

11a. Specialty

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212-947-0900
Fax: 212-695-5594

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Pritchard Line Out™ SKID ROW™ STROBOS™

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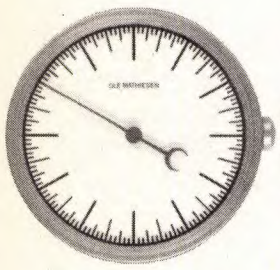


TIME GAUGE

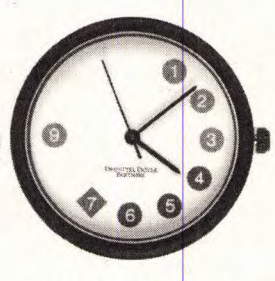
OLE MATHIESEN
DESIGNED BY FRANK NICHOLS

A masterpiece of logic and simplicity, the *Time Gauge* watch has a single hand and demarcations for five minute intervals. Astonishingly accurate, more so if you're usually early. Available in black or brushed steel case. Black leather strap. Made in Switzerland. $525.

HELVETICA

OLE MATHIESEN
DESIGNED BY NILS KOPPEL

The *Helvetica* watch represents the intersection of design and industry. The hour and minute hands are brushed steel (matching the case), the giant dot on the second hand is an accent of red. Available in black or white face. Black leather strap. Made in Switzerland. $525.



RUSH HOURS

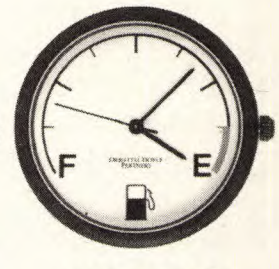
DRENTTEL DOYLE PARTNERS
DESIGNED BY TOM KLUEPFEL

A chronometric homage to that favorite New York institution, the subway system. Dial numbers correspond to subway colors, reading red, purple and green. Black metal case, black leather strap. Swiss quartz movement. $80.

SHUTTER SPEED

DRENTTEL DOYLE PARTNERS
DESIGNED BY TOM KLUEPFEL

The *Shutter Speed* watch is perfect if you're a photographer. It's clever, it's practical, and it keeps their eyes off the strange chemical stains on your fingertips. White face with black, green and red type. Black metal case, black leather strap. Swiss quartz movement. $80.



FUEL GAUGE

DRENTTEL DOYLE PARTNERS
DESIGNED BY TOM KLUEPFEL

As the day wears on, we all run out of gas, as the *Fuel Gauge* watch reminds us. Especially since we spend those weary hours staring at our watches. Gauge appears in black and orange on a white face. Black metal case, black leather strap. Swiss quartz movement. $80.

ROTARY DIAL

DRENTTEL DOYLE PARTNERS
DESIGNED BY TOM KLUEPFEL

Remember telephone exchanges? The *Rotary Dial* watch chronicles this quickly fading era. Impress nostalgics; baffle youngsters. Black face with white type. Black metal case, black leather strap. Swiss quartz movement. $80.

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a

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demibold
Demibold Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demibold Condensed
Bold Condensed

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

b

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

ITC Caslon 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

c

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

e

ITC Élan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora™
Medium
Bold

f

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type™
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

i

ITC Isadora™
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

m

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

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ITC Quay Sans™
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Sans™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

t

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

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لطيف متوسط مائل MEDIUM ITALIC
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بطرس كوفي متوسط مائل MEDIUM ITALIC
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بطرس مسطرة أبيض مائل LIGHT ITALIC
بطرس مسطرة متوسط MEDIUM
بطرس مسطرة متوسط مائل MEDIUM ITALIC
بطرس مسطرة أسود BOLD
بطرس مسطرة أسود مائل BOLD ITALIC

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ITC AKI LINES®
ITC American Typewriter Bold Outline®
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ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No. 223®
ITC/LSC Caslon Light No. 223 Italic®
ITC/LSC Caslon Regular No. 223®
ITC/LSC Caslon Regular No. 223 Italic®
ITC/LSC Caslon Bold No. 223®
ITC/LSC Caslon Bold No. 223 Italic®
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ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
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ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan®
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light®
ITC Ronda®
ITC Ronda Bold®
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

TECH talk *continued from page 47*

tion, 1010 Rincon Circle, San Jose, CA 95131. (408) 433-3311.

Computer Presentations, Inc.™ has announced the Windows 3.0 version of ColorLab,® its color scanning and image processing software. ColorLab now includes support for 24-bit color scanning and post-scanning color correction. The program works with color scanners from Sharp, Howtek, Epson, Mitsubishi and Microtek. ColorLab also comes with an image compression program that reduces the hard disk storage requirements of color images. Optimized Image Compression™ technology reduces the size of image files from 10 to 30 times. For IBM/compatibles. $595 or $195 upgrade for registered users. Computer Presentations, Inc., 1117 Cypress St., Cincinnati, OH 45206. (513) 281-3222.

SuperMac™ Technology will be releasing PixelPaint Professional® 2.0. This upgraded program features photo-realistic, 32-bit color images, multiple document support to display up to eight images simultaneously, pressure-sensitive tools for stroke control and color masking. For Macintosh. $799. SuperMac Technology, 485 Potrero Ave., Sunnyvale, CA 94086. (408) 245-2202.

Adobe Systems has released a feature-rich upgrade to its powerful drawing program, Illustrator™ version 3.0. The new program includes: font outline editing, enhanced drawing tools, four-color illustrations and separations, data-driven charting and graphics, importing and preview of scanned color images, text formatting and layout capabilities. For Macintosh. $595. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

Enhance™ is a second generation gray-scale imaging program with many advanced features. Enhance offers tools for flipping, skewing, rotation and distortion, gradient fills, over 80 filters for special effects and many other professional capabilities. Enhance can import images in all the popular file formats such as TIFF, EPS, PICT and LZW. For Macintosh. $375. MicroFrontier, Inc., 7650 Hickman Rd., Des Moines, IA 50322. (800) 388-8109, (515) 270-8109.

Can't find the scanned images you want? CIS Gallery™ is a new program that organizes your scanned color images into an electronic catalog. CIS Gallery makes it easy to find images and display them with full search, sort and tracking capability. For Macintosh. $695. Barneyscan Corporation, 1125 Atlantic Ave., Alameda, CA 94501. (800) 933-0330.

If you send your files to an outside service bureau for PostScript typesetting, you know how frustrating the experience can be. BureauMaster™ by Compumation® offers a program that automates the transfer of files between you and a service bureau and reduces costly mistakes. BureauMaster speeds modem access to 19,200 baud, automatically decompresses files, prompts you to specify all instructions and file descriptions, sets resolution and film setup, corrects the most common PostScript file errors, calculates charges and prints monthly invoices. Do your service bureau a favor and tell them to get this program. For Macintosh or IBM/compatibles. $2995. Compumation Inc., 820 North University Dr., State College, PA 16803. (814) 238-2120.

Fonts

Adobe has released Adobe Type Manager™ (ATM) for IBM/compatible systems. ATM for Windows 3.0 and OS/2 version 1.3 allows applications to display and print razor-sharp Adobe fonts on-screen or on the printed page. ATM works automatically with all your applications including page layout, graphics, word processing or spreadsheet programs. ATM comes with 13 typefaces. $99 for Windows 3.0, comes bundled with OS/2 version 1.3. Adobe Systems Inc., 1585 Charleston Rd., Mountain View, CA 94039-7900. (800) 344-8335, (415) 961-4400.

There is also an update to the Macintosh version of ATM version 2.0, which increases screen display and printing speeds and improves on-screen type quality. Upgrades are $20, new purchases are $99.

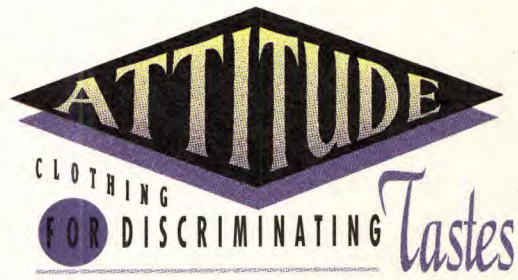
An alternative to Adobe Type Manager for Windows 3.0 is FaceLift™ from Bitstream.® FaceLift produces on-the-fly screen fonts for Windows 3.0. FaceLift can create any size fonts for screen displays, dot matrix and laser printers. For IBM/compatibles. $99. Bitstream Inc., 215 First St., Cambridge, MA 02142. (800) 872-7623.

Altsys® Corporation has released Metamorphosis™ version 1.5. The new version converts all PostScript fonts into Adobe® Type 1 format. The converted fonts are written to Adobe specifications for use with ATM and automatically hinted to assure good quality when printed. Metamorphosis 1.5 can convert

(continues on page 57)

Start with type. End up with style.

Now Supports Adobe® Fonts



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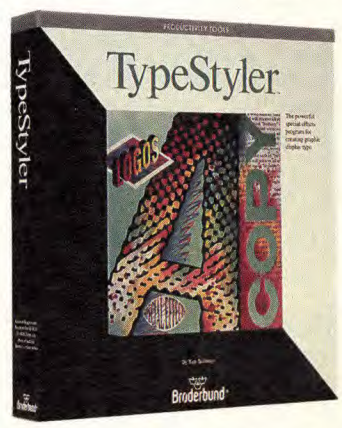

And export Adobe Illustrator™ outlines. Which means TypeStyler is fully compatible with most popular desktop publishing applications.

In addition, TypeStyler comes with 10 AGFA Compugraphic® typefaces. And you can also work with thousands of other commercially available fonts including Adobe.® All for an introductory price of $199.95.

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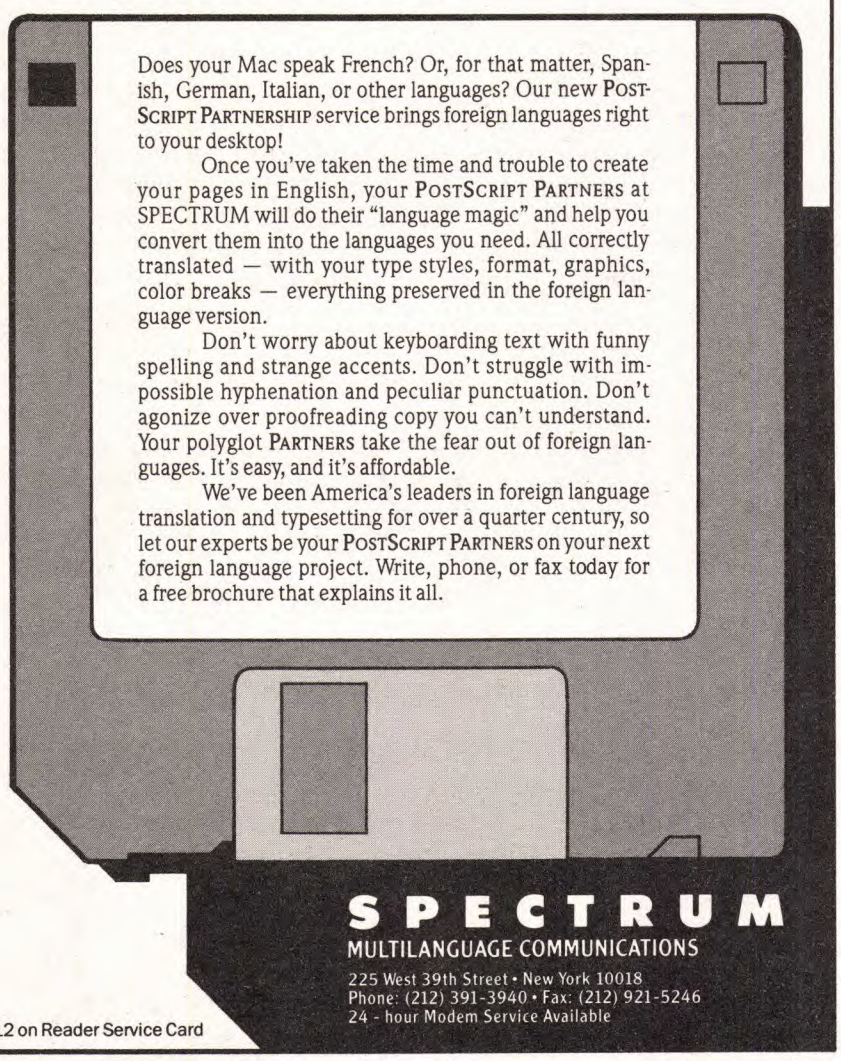
PARLEZ-VOUS YOUR MACINTOUX?



Does your Mac speak French? Or, for that matter, Spanish, German, Italian, or other languages? Our new POSTSCRIPT PARTNERSHIP service brings foreign languages right to your desktop!

Once you've taken the time and trouble to create your pages in English, your POSTSCRIPT PARTNERS at SPECTRUM will do their "language magic" and help you convert them into the languages you need. All correctly translated — with your type styles, format, graphics, color breaks — everything preserved in the foreign language version.

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Who is ITC's typographer?

Characters

Characters Typographic Services Inc.
5 West 36th Street, New York NY 10018 212/947-0900 Fax 212/695 5594

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I REALLY BELIEVE THAT I AM THE FIRST (IN THIS COUNTRY AT LEAST) TO ATTEMPT TO DRAW LETTERS AS THINGS ARTISTIC AS WELL AS USEFUL. —FREDERIC W. GOUDY, 1939

FONTHAUS IS THE FIRST ORGANIZATION *(in this country at least) to provide a comprehensive selection of quality PostScript typefaces under one roof. Our library includes not only the complete collections of the world's great type foundries (like Adobe, Agfa Compugraphic, Bitstream, Linotype and Monotype), but also a fine assortment of fonts from smaller foundries (including* ATF, *EmDash, The Font Bureau, Giampa Textware and Treacyfaces.) And our design department, the FontHaus Foundry, releases original designs and historical revivals. The first of these,* ODÉON, *will be an extended family of types based on Bank Gothic Extended. All of these sources together provide a rich palette of fonts to choose from—with the convenience of a single call. And despite our commitment to finding authentic designs licensed from reputable designers (and not poor imitations), our prices are surprisingly competitive. If you're looking for a font, give us a call. Fax us a sample and we'll identify it. If anyone has it in PostScript, we will.*

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FAX (203) 849-8527

COMPOSED IN FONT BUREAU AMERICAN EAGLE BOLD AND ADOBE CASLON

Circle 223 on Reader Service Card

TECH talk *continued from page 55*

most fonts located on any Macintosh without being connected to a PostScript™ printer. $149. Altsys Corporation, 269 W. Renner Rd., Richardson, TX 75080. (214) 680-2060.

In a related announcement, Altsys is shipping Fontographer™ 3.1 that includes the ability to read in and write out standard Adobe Type 1 PostScript fonts, compatible with Adobe Type Manager. Fontographer is a specialized graphics editor designed to simplify the creation, modification and use of high-quality fonts, typefaces, logos and other detailed PostScript artwork.

The Font Company has recently upgraded 1,400 fonts to PostScript Type 1 specifications. This provides high-quality output and improved ATM screen rendering. Free upgrade to existing owners. The Font Company, Phoenix, AZ. (602) 996-6606.

AGFA Compugraphic® has put an entire collection of 770 PostScript fonts on a single compact disk that includes 511 Adobe typefaces. For $975, you receive a Toshiba CD-ROM drive plus access to 20 PostScript typefaces. Other typefaces can be accessed with a code number after you purchase licensing fees for the additional fonts. For Macintosh. AGFA Compugraphic Division, 200 Ballardvale St., Wilmington, MA 01887. (800) 227-2780 ext. 704.

Hardware

Printers

LaserMaster™ Corporation has announced the addition of an 11 x 17-inch personal typesetter to its product line. The LaserMaster 1200 Personal Typesetter offers PostScript compatibility at 1200 x 1200 dots-per-inch (dpi) output on plain paper. For IBM/compatibles. $15,995. LaserMaster Corporation, 7156 Shady Oak Rd., Eden Prairie, MN 55344. (612) 944-6069.

The Apple™ products division of LaserMaster has also introduced the LaserMAX™ 400 printer. The LaserMAX 400 is a low-cost 400 dpi PostScript™ and Apple TrueType compatible printer with a retail price of $1995. For Macintosh. LaserMAX Systems, 7150 Shady Oak Rd., Eden Prairie, MN 55344. (612) 944-9085.

QMS has also introduced a new four page-per-minute printer, the QMS-PS 410. The new printer features an Adobe PostScript interpreter, 45 resident Adobe Type 1 fonts, 300 dpi resolution and HP emulations. The printer comes with connections for Apple and IBM computers and can switch automatically between PostScript and HP emulations. $2795.

The cost of color printing continues to drop. QMS® has set another standard in price and performance with a new configuration of the QMS ColorScript™ 100 Model 10 color printer. With a retail price of $8,995, the ColorScript Model 10 features 5 MB RAM for legal size output, Adobe PostScript and Pantone certification. The printer ships with connections to both Mac and IBM PCs. QMS, Inc., One Magnum Pass, Mobile, AL 36689-1250. (205) 633-4300.

Apple has upgraded the LaserWriter® IINTX with a new ROM. The ROM upgrade includes Adobe PostScript version 51.8 and enhances the use of the printer in multi-vendor environments. $119. Apple Computer, Inc., 20525 Mariani Ave., Cupertino, CA 95014. (408) 996-1010.

New Macintosh Computers

The new Macs are here! In response to customer and market pressure for more affordable computers, Apple has new releases. The new configurations are: the Macintosh Classic with 1 MB of memory, built-in 9" monitor, floppy drive and keyboard, $999; the Macintosh Classic with an additional 1 MB of memory and 40 MB hard disk, $1499; the Macintosh LC with 2 MB of memory, 40 MB hard disk and keyboard, $2499, (monitor not included); the Macintosh IIsi with 2 MB of memory, 40 MB hard disk, $3,769 (keyboard and monitor not included); and the Macintosh IIsi with 5 MB of memory, 80 MB hard disk, $4569 (keyboard and monitor not included). Apple Computer, Inc., 20525 Mariani Ave., Cupertino, CA 95014. (408) 996-1010.

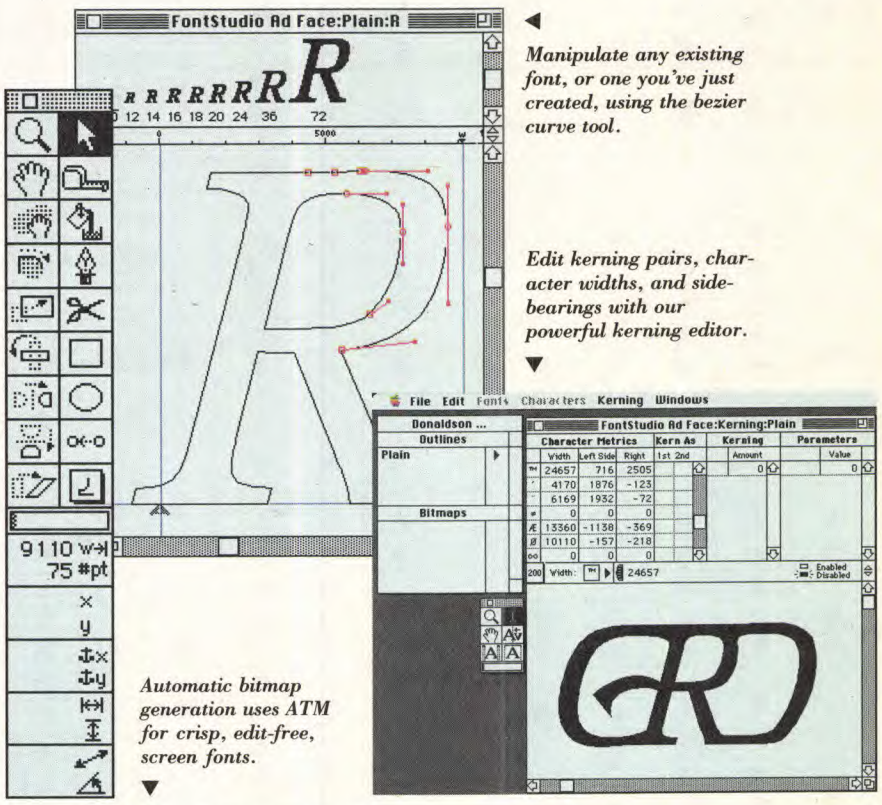
NeXT™ Computers for Publishing

Steve Jobs, president of NeXT Computers and former head of Apple, has just announced several new computers that revamp their product line and provide serious solutions for publishers and designers. The new computers are based on a super fast chip from Motorola and offer significant speed improvements to previous NeXT machines.

The NextStation™ is a full-fledged workstation targeted to sell for $4995. The NextStation is designed into a slim, pizza-box-style case with no expansion slots. The computer comes with 8 MB of memory, a 105 MB hard disk, floppy drive and keyboard. The Next Cube has the same technical specifications and is

(continues on page 59)

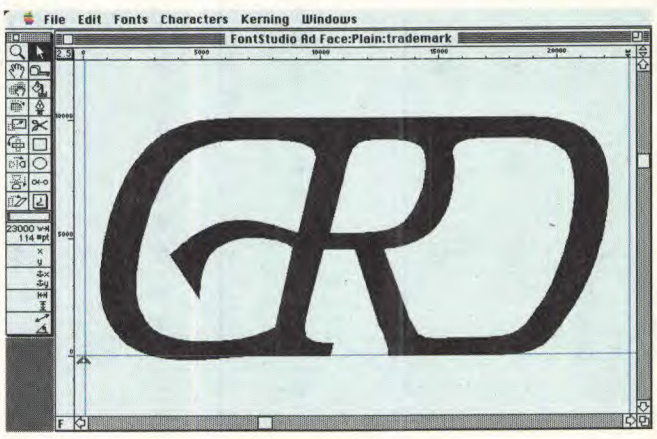
A MINUTE AGO IT WAS IN YOUR HEAD. NOW IT'S IN YOUR FACE.



Manipulate any existing font, or one you've just created, using the bezier curve tool.

Edit kerning pairs, character widths, and sidebearings with our powerful kerning editor.

Automatic bitmap generation uses ATM for crisp, edit-free, screen fonts.



Then combine with fill patterns and graphics in LetraStudio and illustration programs to create custom logos.

No *one* product on the Mac gives you more power to create and customize typefaces, symbols and logo designs than FontStudio.™ Now anyone has the power to bring an idea to life.

SPECIAL OFFER Buy FontStudio for $595 and get LetraStudio free.

Call up a typeface, create one, or scan line art into your Macintosh.® Graphic images can be automatically traced and worked on using a complete set of bitmap and outline tools. Then, manipulate a curve, add a serif here and there, and mold it or kern it with the most powerful Macintosh kerning editor there is. And an 800:1 zoom feature lets you get in close to view the fine details.

FontStudio lets you assign your logo to a specific key. Call it up later at the touch of a finger. You can even save an outlined or filled version of your design to an Illustrator 1.1® file. What's more, FontStudio 1.1 saves in PostScript® Type 1 format and uses ATM™ to generate edit-free bitmap fonts in any size you like.

MacUser 4½

MacUser said: "(Its features) present a compelling reason to prefer it over Fontographer."

FontStudio - the most powerful, integrated font manipulation tool for the Mac. For more information, the dealer nearest you, or how to get LetraStudio free, call 1-800-343-TYPE. And take a good look at the obvious choice.

Letraset®
DESIGN SOFTWARE

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Circle 208 on Reader Service Card

ITC TYPEFACE DIRECTORY

International Typeface Corporation is pleased to offer the *ITC Typeface Directory,* which details all ITC typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, ■ squares indicate the Subscriber offers the complete ITC typeface family. Likewise, ● circles indicate a partial availability for that typeface family. For more information, please call the *ITC Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

	1 *Adobe Systems Inc.*		2 *AGFA Compugraphic*		3 *Autologic Inc.*		4 *H. Berthold AG*		5 *Bitstream Inc.*		6 *Image Club Graphics Inc.*		7 *QMS/Imagen Corporation*		8 *Linotype Company*		9 *The Font Company*	10 *Varityper*		11 *Monotype Typography Inc.*	
	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	IBM	Mac	Mac	IBM	Mac	IBM	Mac
ITC American Typewriter®	●	●	●	●	●	●	●	●	●	●	●	●			●	●	■	●	●	●	●
ITC Avant Garde Gothic®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	■	■	■	●	●	●	●
ITC Barcelona®											●	●					■				
ITC Bauhaus®	■	■	■	■	■	■				■	■	■			■	■	■	■	■	■	■
ITC Benguiat®	●	●	●	●	●	●	■	■	●	■	●	●			●	●	■	●	●	●	●
ITC Benguiat Gothic®							■	■		■	●	●			■	■	■				
ITC Berkeley Oldstyle®	■	■	■	■	■	■				■	●	●			■	■	■	■	■	■	■
ITC Bookman®	●	●	●	●	■	■	●	●	●	■	●	●	●	●	■	■	■	●	●	●	●
ITC Caslon No. 224®				●						■	●	●			■	■	■				
ITC Century®										■	■	■			■	■	■				
ITC Cheltenham®	●	●	●	●	■	■			●	■	●	●	●	●	■	■	■	●	●	●	●
ITC Clearface®	■	■	●	●	■	■			●	■	●	●			■	■	■	■	■	■	■
ITC Cushing®					■	■				■	●	●			■	■	■				
ITC Élan®											■	■					■				
ITC Eras®	■	■	■	■	■	■				■	■	■			■	■	■	■	■	■	■
ITC Esprit®											●	●					■				
ITC Fenice®				■						■	●	●			■	■	■				
NEW! ITC Flora™																	■				
ITC Franklin Gothic®	●	●			●	●	●	●	●	■	●	●			■	■	■	●	●	●	●
Friz Quadrata®	■	■			■	■				■	■	■			■	■	■	■	■	■	■
ITC Galliard®	●	●	●	●	●	●			●	■	●	●			■	■	■	●	●	●	●
ITC Gamma®					■	■				■	●	●					■				
ITC Garamond®	●	●	●	●	■	■	■	■	●	■	■	■	●	●	■	■	■	●	●	●	●
NEW! ITC Giovanni™																	■				
NEW! ITC Golden Type™																	■				
ITC Goudy Sans®				■						■	■	■					■				
NEW! ITC Isadora™																	■				
ITC Isbell®				■	■	■				■	●	●									
Italia	■	■	■	■	■	■				■	■	■			■	■	■	■	■	■	■
ITC Jamille™					■	■					■	■					■				
ITC Kabel®	■	■	■	■	■	■	■	■		■	■	■			■	■	■	■	■	■	■
ITC Korinna®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	■	■	■	●	●	●	●
ITC Leawood®										■	●	●			■	■	■				
ITC Lubalin Graph®	●	●	●	●	●	●	■	■	●	■	■	■	●	●	■	■	■	●	●	●	●
ITC Mixage®										■	■	■			●	●	■				
ITC Modern No. 216®					■	■					●	●					■				
ITC New Baskerville®	●	●	●	●	●	●				■	●	●	●	●	■	■	■	●	●	●	●
ITC Newtext®										■	■	■					■				
ITC Novarese®	■	■	●	●	■	■	■	■		■	●	●			■	■	■	■	■	■	■
ITC Pacella®											●	●					■				
ITC Panache™											●	●					■				
ITC Quorum®	■	■		●	■	■	■	■		■	●	●			■	■	■	■	■	■	■
ITC Serif Gothic®	■	■	■	■	■	■				■	●	●			■	■	■	■	■	■	■
ITC Slimbach®											●	●					■				
ITC Souvenir®	■	■	●	●	■	■	■	■	●	■	●	●	●	●	■	■	■	■	■	■	■
ITC Stone Informal™	■	■	■	■	■	■					■	■			■	■	■	■	■	■	■
ITC Stone Sans™	■	■	■	■	■	■					■	■			■	■	■	■	■	■	■
ITC Stone Serif™	■	■	■	■	■	■					■	■			■	■	■	■	■	■	■
ITC Symbol®			●	●						■	●	●			●	●	■				
ITC Tiepolo®					■	■					■	■					■				
ITC Tiffany	●	●	■	■	●	●			●	■	■	■			■	■	■	●	●	●	●
ITC Usherwood®											●	●									
ITC Veljovic®			●	●							●	●					■				
ITC Weidemann®	■	■			■	■	■	■		■	●	●			■	■	■	■	■	■	■
ITC Zapf Book®							■	■		■	■	■					■				
ITC Zapf Chancery®	●	●	●	●	●	●	■	■	●	■	●	●	●	●	●	●	■	●	●	●	●
ITC Zapf Dingbats®	■	■	■	■	■		■		■				■		■	■	■	■	■	■	■
ITC Zapf International®							■	■	■		●	●					■				

■ complete family ● partial family

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1 *Adobe Systems Inc.,* 1585 Charleston Road, PO Box 7900, Mountain View, CA 94039-7900 (800) 344-8335

2 *AGFA Compugraphic,* 90 Industrial Way, Wilmington, MA 01887 (508) 658-5600

3 *Autologic Inc.,* 1050 Rancho Conejo Boulevard, Newbury Park, CA 91320 (805) 498-9611

4 *H. Berthold AG,* Teltowkanalstrasse 1-4, D-1000, Berlin 46, West Germany 011-49-30-7795-439

5 *Bitstream Inc.,* Athenaeum House, 215 First Street, Cambridge, MA 02142 (617) 497-6222

6 *Image Club Graphics Inc.* #5, 1902-11 Street Southeast, Calgary, Alberta, Canada T2G 3G2 (403) 262-8008

7 *QMS/Imagen Corporation,* 2650 San Tomas Express, PO Box 58101, Santa Clara, CA 95052-8101 (408) 986-9400

8 *Linotype Company,* 425 Oser Avenue, Hauppauge, NY 11788 (516) 434-2099

9 *The Font Company,* 12629 North Tatum Boulevard, Suite 210, Phoenix, AZ 85032 (602) 998-9711

10 *Varityper,* 11 Mount Pleasant Avenue, East Hanover, NJ 07936 (800) 526-0767

11 *Monotype Typography Inc.,* Suite 504, 53 West Jackson Boulevard, Chicago, IL 60604 (800) MONOTYPE

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TECH talk *continued from page 57*

expandable with three slots for add-in boards. The base price of the Cube with 8 MB of memory, a 105 MB disk drive and 2.88 MB floppy is $7995.

The NextStation Color computer can display 4096 simultaneous colors (from a palette of 16 million) on the 1120 x 832-pixel screen. The color system comes with 12 MB of memory to display color, a 105 MB hard disk and a floppy drive for $7995. a 16-inch Sony color monitor with sound box for the NextStation Color system costs $2995. NeXT has also designed a high-end 32-bit color graphics card. The NextDimension™ card is a graphics computer itself with additional video display memory, a high-speed compression/decompression chip for accessing graphic images and a special graphics controller. The NextDimension card sells for $3995.

Monitors

Sigma Designs® has released a high-resolution 19″ monitor that switches your display into six display modes with a click of the mouse or user-defined hot key. The L-View Multimode™ offers variable screen resolutions so you can view images in landscape or portrait mode. For Macintosh. $1999. Sigma Designs, 46501 Landing Parkway, Fremont, CA 94538. (800) 933-9945.

Professional 24-bit color graphics has come to the IBM PS/2™ computer. RasterOps® has released the ColorBoard™ 1024MC that can display up to 16.7 million colors with 1024 x 768 dpi resolution. The ColorBoard comes with Windows 3.0 and OS/2 drivers. 1024MC ColorBoard $4395, 19″ RasterOps monitor $4195. RasterOps Corporation, 2500 Walsh Ave., Santa Clara, CA 95051. (800) 486-7600.

Hercules® has released a 24-bit color card for IBM/compatible computers. The Hercules Graphics Station Card™ has a resolution of 1024 x 768 dpi with 256 colors from a palette of 16.7 million. Hercules is also shipping the Hercules Art Department that consists of the Graphics Station Card plus a sophisticated PC paint/graphics program from Time Arts, Inc. For IBM/compatibles. Hercules Art Department $3995. Graphics Station Card for Windows 3.0 $1024. Hercules Computer Technology, Inc., 921 Parker St., Berkeley, CA 94710. (800) 532-0600 ext. 717.

Multimedia

NEC has introduced the first VCR that can connect to your Macintosh or IBM PC/compatible system. The PV-S98A represents a breakthrough in multimedia technology because video images that take large amounts of disk space can be stored and accessed on inexpensive VHS tapes. $2100 including VCR and software. NEC Professional Systems Division, 1255 Michael Dr., Wood Dale, IL 60191-1094. (800) 562-5200 ext. NEC or (708) 860-9500.

Sensitive Graphics Tablet

Wacom® has introduced a pressure sensitive graphics tablet so that electronic artists can naturally vary line thickness and brush densities just like a pen or brush. The cordless pressure sensitive stylus simplifies color blending, charcoal and water color effects. Seven pressure-sensitive paint programs that work with the Wacom tablet for the Macintosh are: Digital Darkroom™ 2.0 from Silicon Beach Software, Inc.; Easy Color Paint 2.0 from Creative Software; Oasis™ from Time Arts; Pixel Paint Professional® 2.0 from SuperMac Technology; Adobe PhotoShop™; ColorStudio™ by Letraset and Studio/32 from Electronic Arts. $495 for 6 x 9 inch tablet, $795 for 12 x 12 inch tablet. Wacom Inc., West 115 Century Rd., Paramus, NJ 07652. (201) 265-4226.

Hand-Held Scanners

Logitech has announced a 256 gray-scale hand-held scanner with Windows 3.0 image editing software. The hand-held scanner can scan a full page of text or graphics by "stitching" multiple scans through the software. Price of the IBM/compatible scanner is $499. For the Macintosh, Logitech offers the ScanMan Model 32 hand-held scanner with image editing software for $499. Logitech Inc., 6505 Kaiser Dr., Fremont, CA 94555. (415) 795-8500.

Now NCL America has developed a hand-held scanner that can scan up to 256 colors. ClearScan,™ complete with software, can merge different sections of an image together into one large image. For Mac and IBM/compatibles. $695. NCL America, 1221 Innsbruck Dr., Sunnyvale, CA 94089. (408) 734-1006.

Technology Trends

Digital Halftones

Adobe Systems has announced it has developed a new method of obtaining accurate digital halftone screens for making color separations on typesetters. Users of PostScript typesetters will be able to produce color separations with quality approaching separations made on high-end pre-press systems. The new screening method will be incorporated into Adobe's RISC-based Emerald controller.

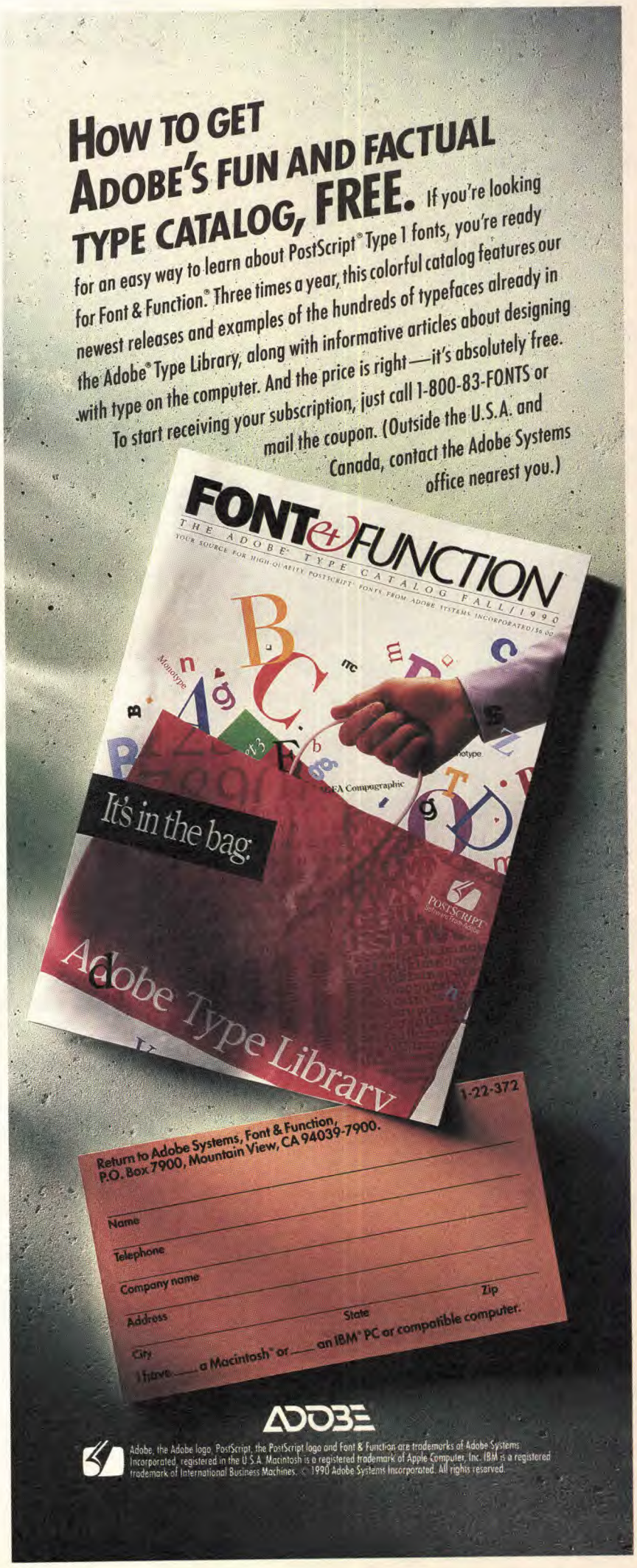
Low-Cost Color Separations

Data Translation® has introduced two programs that make the world of color image editing affordable. PhotoMac-Edit™ 1.5 is a full-featured 24-bit editing and display program for image editing, color correction and photo retouching. For electronic stripping and process color separation capabilities, there's PhotoMac® 1.5 that includes all the features of PhotoMacEdit. PhotoMacEdit $495, PhotoMac $795. Data Translation, 100 Locke Dr., Marlboro, MA 01752-1192. (508) 481-3700.

Font Wars Ending for Windows 3.0 Users

SuperPrint™ from Zenographics® is a Windows 3.0 utility that creates on-the-fly screen fonts and printer fonts from typefaces by Adobe,® URW/The Company,® Bitstream,® AGFA Compugraphic® and Hewlett-Packard SoftFonts.™ In addition, users of non-PostScript devices such as HP LaserJet® or DeskJet® printers receive scalable font output without the need for font cartridges. SuperPrint provides impressive time savings for printing compared to documents not printed using this program. SuperPrint also comes with 22 typefaces. For IBM/compatibles. $195. Zenographics, 4 Executive Circle, Irvine, CA 92714. (714) 851-6352.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also a principal of Egeland Wood & Zuber Inc., an award-winning graphic design and advertising agency.



U&lc BookShop

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With the holiday season upon us, we are offering special shipping arrangements upon request. Also, with a purchase of $75.00 or more, you will receive a complimentary copy of *Menu Design 3* as a bonus. (Sorry, not applicable to Book Bin orders.)

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Wishing you a bright holiday season,

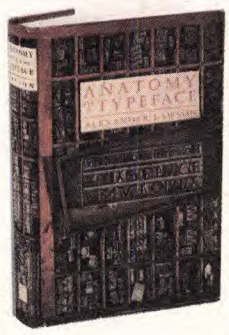
BookShop Manager.

NEW ARRIVAL

#1059

Anatomy of A Typeface

by Alexander Lawson



This volume is "addressed to the person who believes that the subtleties of refinement as applied to Roman letters have yet to be fully investigated..." Lawson documents 30 typestyles and gives an in-depth narrative on their evolution through the centuries. He explores what each designer was striving for, and working with, in the conception and/or perfection of typefaces.

This book, though, is first and foremost a broad classification of typestyles. Lawson, a lifelong student of letters, presents what is hailed as "the first full-scale investigation

of typefaces since D.B. Updikes' classic *Printing Types* was published in 1922." Within the 30 type groupings proposed by Lawson (based on his 1971 book, *Printing Types: An Introduction*, Beacon Press) one finds a careful consideration of the development and use of a wide array of typefaces.

While tracing the ancestry of specific type designs, Lawson ties in other industry-wide concerns. Improvements in the printing/typesetting field as a whole are discussed. As many type designers were printers themselves, they not only worked to perfect letterforms, but the process of putting the forms on paper as well. Once on paper, though, many designers have fallen prey to plagiarism. Through his study, Lawson states the need for design protection, an effort in which ITC has figured prominently since 1970. Without design protection, the design of new type will be limited, if not lost.

Alexander Lawson taught typography for 30 years at the Rochester Institute of Technology and since 1966 has conducted a department, "Typographically Speaking" in *Printing Impressions.*

428 pages. 9 1/4" x 6 1/4".
Illustrated. Hardbound.
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$40.00, U.S. and Canada.
Elsewhere, $49.95.

NEW ARRIVAL

#1060

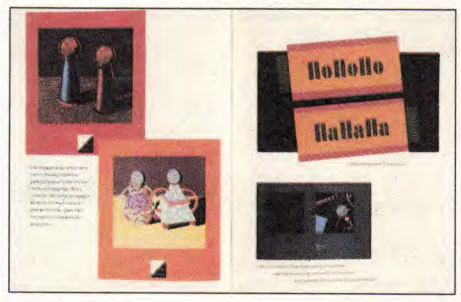
Promo 1

by Rose DeNeve

Promo 1 is an indispensable showcase for the best self-promotion by America's most innovative graphic designers and illustrators. *Promo 1* presents outstanding work from 72 design and illustration groups—all in over 200 full-color photographs.

The self-promotion pieces represented in this volume show how designers and illustrators set goals and develop self-promotional campaigns—and suggest how well these particular self-promotions met those needs. The projects in *Promo 1* reveal that there are as many ways to promote yourself or your business as there are designers and illustrators, as many solutions as there are needs.

Still, some generalities can be drawn. The most effective self-promotions, be they lavish or restrained, are clearly conceived, and come from a unique point of view. They celebrate the individuality of the artist or designer, and reflect his or her own working style. So what you see here may involve stretching the envelope a bit, pushing creativity beyond what a client would normally buy — to reveal what's possible with the right effort.



Rose DeNeve was managing editor of Print magazine from 1969 to 1981. She has since done freelance writing, appearing in *Graphis*, *American Artist*, and *The Journal of The American Institute of Graphic Arts.* Ms. DeNeve is also the author of *Annual Report Trends*, several *Print Casebooks* and *Designing Pictorial Symbols.*

163 pages. 200+ illustrations.
Hardbound. 9" x 12".
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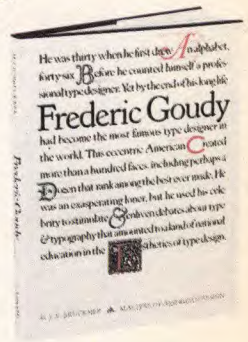
NEW ARRIVAL

#1061

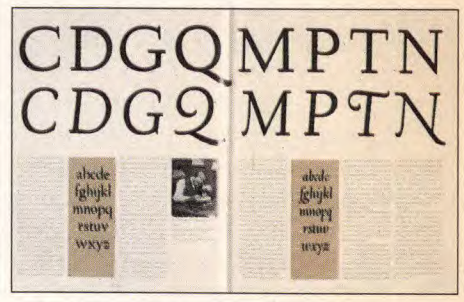
Frederic Goudy

by D.J.R. Bruckner



This is the first critical biography of Frederic W. Goudy (1865-1945), the outstanding American designer of typefaces who must be considered one of the leading type makers in history. It tells the exceptional story of a man who spent the first half of his life drifting in the booming American Midwest, drew his first alphabet at age 30, counted himself a professional type designer only at 46, and went on to create a hundred typefaces, including perhaps a dozen that rank among the best ever made, while running one of the great private presses of this century.

Author D.J.R. Bruckner, an editor at the *New York Times Book Review*, offers a searching assessment of Goudy's achievement, analyzing his esthetics and practices and exploring the virtues and faults of the great typefaces in detail. In doing so, he brings to life the lost world of American printing and design as it existed before World War II.



The illustrations show the evolution of Goudy's faces from drawings to printed samples, as well as many examples of his page designs. Some of these enduring typefaces have survived and flourished in this era of computer typesetting, fueling a revival of interest in Goudy's work among designers, and for them Bruckner has appended a complete critical list of Goudy types.

144 pages. 9 1/4" x 12 1/4".
250 illustrations. Hardbound.
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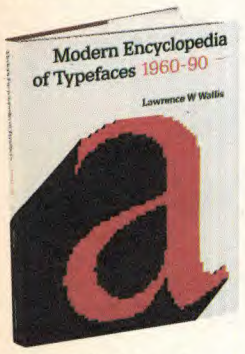
NEW ARRIVAL

#1062
Modern Encyclopedia of Typefaces
by Lawrence W. Wallis



This new and invaluable reference work brings together nearly 1,200 type styles that have been developed since the demise of hot metal typesetting. It supplements the older published collections of typefaces that date from that era, and presents a unique overview of the typefaces of the last 30 years.

Most of the styles exhibited, from 366 typeface families, are shown in 18-point synopses of lower- and upper-case alphabets, figures, and punctuation. Nearly all the typefaces are shown in four variations: roman, italic, bold and bold italic. Family variations of the basic design are also listed (e.g. condensed, expanded, inline). Each typeface is accompanied by a brief text which gives the designer, original source, date of design, availability on varioius systems (including alternative names) and in some cases background notes on interesting features of the design.

This volume is an essential reference book for all the principal type designs introduced specifically for the new technologies since 1960. A number of indices are included for ease of reference, including an index of designers, a chronological index, an index of manufacturers and design agencies and an index of alternative typeface names. In addition, useful profiles of many of the designers are included, as well as a bibliography.

Mr. Wallis is Director of International Market Development for the Varitype Division of AM International, where he has served for the last 17 years. Mr. Wallis has written extensively in the trade press on composition systems since 1959 and is a Fellow, as well as Silver and Gold Medallist, of the Institute of Printing.

192 pages. 8 3/4" x 11 3/4". Softbound.
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#1056
Roger Black's Desktop Design Power
by Roger Black
Foreword by William Randolph Hearst III

Roger Black's Desktop Design Power was written for professionals and newcomers to desktop design. *Design Power* gives advice, tips, and tricks from one of the design community's foremost desktop designers. Sample of topics covered are: layout, typography, covers, color production, management, and DTP systems.

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Envisioning Information
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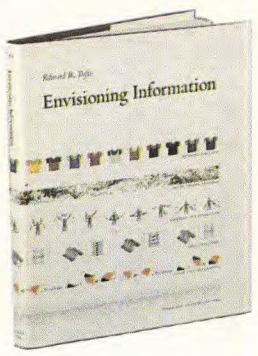

Edward Tufte's newest book, is a stunning display of the classics of information design, combined with close analysis of design strategies that produce excellence in information displays. Revealed here are design strategies for enhancing the dimensionality and density of portrayals of information–techniques exemplified in maps, the manuscripts of Galileo, timetables, the Vietnam Veterans Memorial, drawings of Calder and Klee, and textbook of Euclid's geometry.

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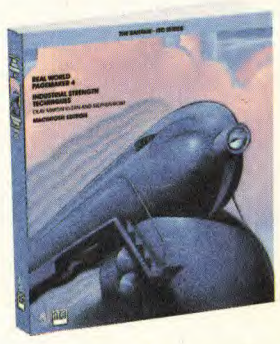

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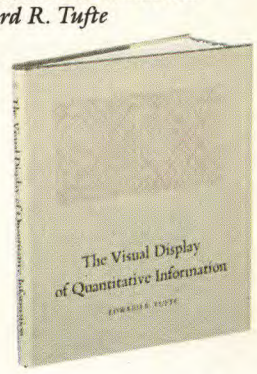

This book explores a complex issue with a sophisticated simplicity that makes it not just informative, but enjoyable. Design solutions are explored including design vs. data variation, causes of good and bad design and the bureaucratic setting of graphical production. Mr. Tufte discusses esthetics and techniques in data graphical design: the use of colors, proportions and scaling, treatment of grids, as well as the comparative effectiveness of sentences, tables, and graphics for communicating quantitative information.

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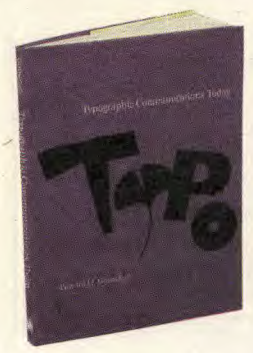

Here is a critical review of the past hundred years of typographic design all over the world. Over 900 large size illustrations, more than 500 in full-color, it shows, as well as tells, about design trends and their significance. Full alphabets of more than 200 twentieth centure typefaces are shown, and a major section is devoted to the effects of today's computer and laser technologies on what designers do and how they work.

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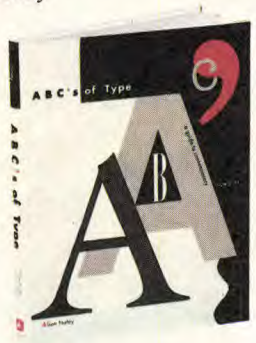

"Attributes, Background, Considerations for Use." Using typefaces to communicate graphic messages is what typography is all about. When is a given typeface appropriate, how did it and other typefaces evolve, and how to best use a particular typeface, including tips on mixing typestyles and overcoming a type design's inherent drawbacks are among the issues addressed.

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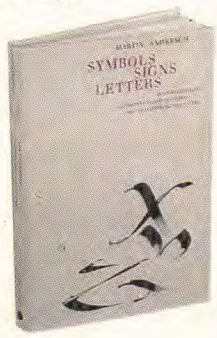

Professor Andersch is determined to arouse the sensibilities to one of the quintessential elements of communications—writing. Brief text reviews the state of handwriting today as the author takes you through the various levels of techniques to learn and understand the subtleties of the art of handwritten communications.

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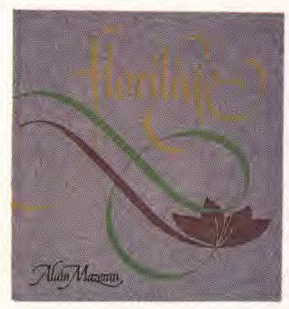

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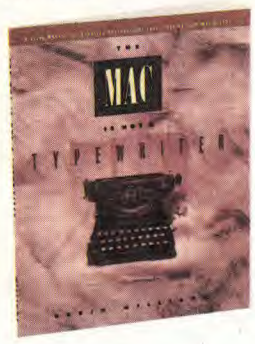

Ms.Williams shows how to make copy look typeset, not typewritten, and explains typographic standards and terms such as widows, orphans, kerning, leading, font and style choices (as well as the logic behind them). An essential guide to getting the most from your Mac.

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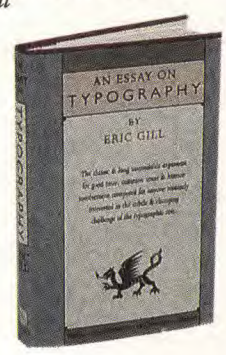

This reprint is Gill's personal manifesto. His visions, reactions and social commentary on his life and times will stimulate you into lively mental conversations with him. A worthwhile additioh to both your office and personal libraries.

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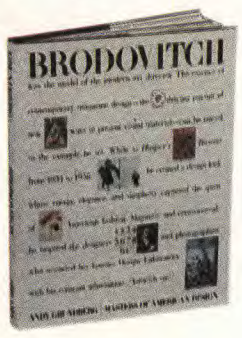

This beautiful book gives today's designers, or users of design, much to admire and consider. Brodovitch's work is provocative, stimulating, exciting and is bound to open your mind and spirit to new sensations and solutions. He was a master of capturing the reader's eye and impressing the mind and heart. Brodovitch will be devoured by everyone concerned with making visual communications most successful.

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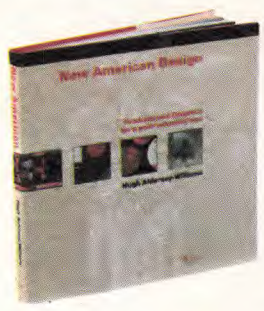

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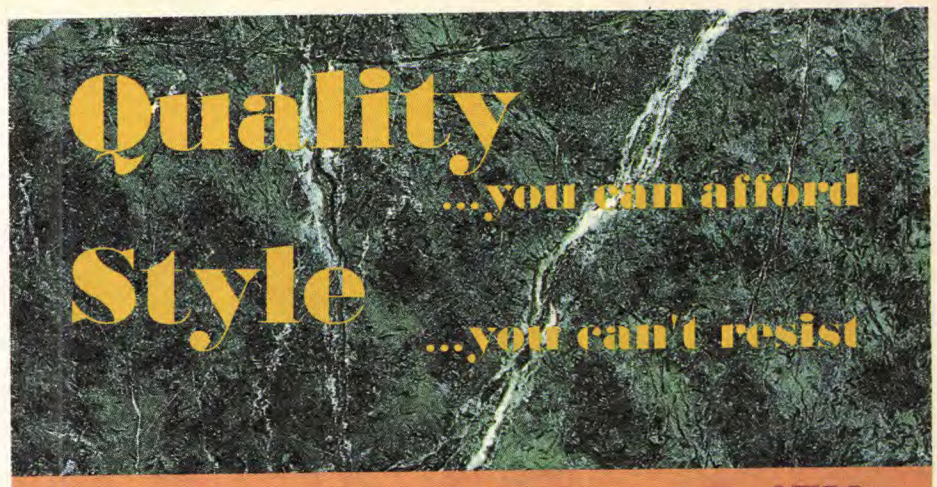

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2 Hammarskjold Plaza
New York, NY 10017

NEVER HAVE SO MANY SENT SO FAR FOR SO FEW.

The headline. So few words, but such important words.

The envelopes spread before you represent the out-of-town headline business we do on a typical evening at Phil's Photo. They're headed out to faraway places: CBS Records in Nashville; Ogilvy& Mather in Honolulu; the Boston Globe Sunday Magazine; Jake Prisser's Friendly Graphics in Flat Rock.

Even in cities that have a photolettering shop on every other corner, art directors have discovered that if they want extraordinary headlines at unassuming prices they'll have to send all the way to Washington, D.C. to get them.

They send, first, because we space the way they like it. They've found that typography is more than a business to us. We actually enjoy the painstaking work of hand assembling every word—of pondering every adjacent vertical, of questioning every kern.

Out-of-towners send because they've come to rely on our fail-safe turnaround. They fax or phone us by 5:00 pm EST and confidently await their Phil's order by Federal Express *the very next morning.*

Our distant admirers send because they like our prices. $5.25 a word is far less than that demanded by the few big city type houses we feel are in our quality league.

Want to test the validity of our claims? Start by punching 800-424-2977. At the least, you'll get back Phil's big introductory package, which includes a one-line book and a huge type chart for your wall.

At the most, it could be the start of a fruitful far-flung relationship.

◂ ***More reasons: 5234 faces. Our own books, all with full showings.***

Phil's PHOTO INC

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